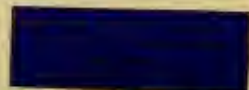


HOME MOVIES.

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THE EDITOR'S NEWS REEL

IN WHICH WE INTRODUCE OURSELVES TO YOU

Amateur Cinematography Has Grown Up

In an amazingly short time amateur movie-making has grown up.

A few—a very few—years ago it was an expensive pastime, possible only to a comparatively few lucky and scientifically-minded people with plenty of time and money to spare. To-day it is the chief hobby of many thousands of men and women, boys and girls, in every walk of life who have discovered that the making of really good moving pictures now costs no more—and in many cases less—than the making of snapshots.

* * * *

Photographs That Live!

C It was bound to be so. Progress is inevitable; that which was good enough for our fathers—nowadays, even our elder brothers!—is quite definitely not good enough for us. On the day that it became possible to endow photographs with life by *making them move*—on that day Home Cinematography was born, though very few people realised it at the time.

Well, it has grown up now; the photograph not only walks—it talks! Home Movies have walked and talked their way into every country in the world. Home Movies, in the British Empire alone, have brought a new joy and a fresh interest into the lives of hundreds of thousands of people. And Home Movies have created a great and growing industry, which is providing a vast army of men and women with well paid and regular work.

It is time that Amateur Cinematography possessed a fully illustrated and helpful magazine of its own. Here is the magazine.

* * * *

How We Can Help You!

C Each month we shall endeavour to give you help and guidance in taking, editing and showing your pic-

tures—in selecting the right backgrounds and “props”—in finding good subjects for “family films,” in choosing the right apparatus at the right price; in fact, in doing all those things you want to do—*better*. We are here to answer your queries either by post or in the magazine, so do not delay in sending them.

* * * *

C One of the satisfactory features of Home Movies to-day is the steady diminution in cost, together with improvement both in quality and ease of handling. Many people are

Progress in Home Talkies

C Similarly the true movie enthusiast will be surprised to find just how far “home talkies” have progressed. Apart from the systems described this month, we know of several more to be placed on the market in the near future, and while the actual *making* of home talkies has not progressed to the same extent as *showing* them it should not be long before a neat and compact outfit for home taking is also available. Meanwhile movie fans should avail themselves of the several facilities afforded them on the projection side, some of which—such as the addition of a suitable musical accompaniment to their silent films—can be accomplished for a very small sum. Next month we shall publish an article dealing with how to add at low cost “talkie effects” to your silent films by utilising the loud speaker of your present wireless set and, if you have it, your radiogramophone. In “pre-talkie” days, when silent films were the rule and not the exception in professional theatres, the value of a musical accompaniment in creating the necessary “atmosphere” was fully appreciated, and no exhibitor dreamt of showing his film without at least a piano accompaniment. Now that we have the electric gramophone and the loud speaker available, why should we not show our home-made silent films in the same manner?

* * * *

The Ciné and the Schools

C We are glad to find that some progress is being made in the utilisation of 16-mm. films for educational work—particularly since an inquiry into the value of such instruction conducted by educational authorities has shown the immense value of such an addition to the curriculum. The fact that the 16-mm. film is non-inflammable and that projectors are available in so many varieties at

TO READERS!

**This is YOUR Magazine
to guide and help you
in every way.**

**Your suggestions and
criticisms will be
welcomed.**

**What are your views
on Home Movies?**

Write and tell us!

still under the impression that making and showing Home Movies, delightful and instructive as it may be, is quite beyond their means. Actually it can be, and frequently is, much cheaper than still photography with anything other than the smallest film camera. HOME MOVIES this month presents for the first time the real facts on cost and maintenance, and we think that the actual figures given will come as a pleasant surprise to many would-be movie makers.

reasonable prices has removed the chief obstacle in the utilisation of this form of instruction. We already have several film libraries in this country containing an excellent selection of instructional films, while the rapid development of the 16-mm. sound-on-disc talkie equipment has added greatly to these educational facilities. The Western Electric Company, whose apparatus is illustrated on another page, is specialising in educational work with the sub-standard film, while we know of at least three other outfits already on the market immediately available for schools.

* * * *

Movies in Colour

☞ Natural colour cinematography for the home movie enthusiast made possible by the "Kodacolor" process has not yet made a great deal of progress in this country owing to the fact that such pictures can only be taken in bright sunlight. A further step forward has now been made by the production of a super-sensitive "Kodacolor" film having at least twice the sensitivity of the previous stock and used in exactly the same

way with the same filters. With the new film we are no longer obliged to wait for full sunlight before a colour photograph can be taken and with it good results can be obtained in diffused sunlight, which is about all we can rely upon for most of our week-ends. While not available in this country at the moment of writing, the new film should shortly be available and possibly it will be on sale by the time this issue appears. What we *do* need, however, is a reduction in the cost of the necessary lenses, filters and condensers for taking and projection. These accessories cost a very considerable sum at the present time, and we trust that the owners of the patents will not be long in reducing the price so as to popularise what is undoubtedly one of the most fascinating branches of the art.

* * * *

Slow Motion and Sport

☞ We hope this year will see a considerable increase in the number of slow-motion films taken in sport. Now that a British-made camera capable of taking first class slow-motion pictures is available for a price under £20, and as such films

cost no more to project than the ordinary kind, there is no longer any excuse for the omission of such a camera from the professional's equipment in every golf club. So much can be learnt from only one slow-motion film that thousands of golfers would willingly pay a small fee for such pictures to be taken. If the fee is based on the cost of a film plus a small additional charge, the camera can be made to pay for itself in much less than a season. HOME MOVIES will be very pleased to give any advice and assistance necessary to golf club secretaries who are contemplating the purchase of an equipment.

* * * *

A Final Word

☞ This the first number of HOME MOVIES AND HOME TALKIES is now in your hands, and we ask you, as an amateur Cinematographer, to regard it, from to-day onwards, as *your* magazine, always at your service. We hope that this occasion may mark the beginning of a long and unruffled friendship between every Home Movie-maker and ourselves.

THE EDITOR.



Light—lots of it—is the secret of much professional brilliance. A scene from "Ella Cinders," a Clara Bow film in the Kodascope Library list, which well illustrates this point.

THEY'RE YOURS FOR KEEPS!

**Pictures that Never
Grow Up**

By S. U. LLOYD

"I DO wish they would stop at their present age!"—"What a pity they grow up!"—how many times has this been said about children? Look at the photographs on this page and think how wonderful they would be as moving pictures!

Only the ciné camera can preserve these fleeting moments adequately. The most treasured films of many home ciné users are those depicting little everyday incidents in the lives of their children. Now that ciné cameras are even easier to use than the conventional snapshot camera, it is not surprising that the ranks of amateur cinematographers are being added to more rapidly than those of any other hobby.

The secret of filming children is to let them do what they wish, in their own way, with only the slightest suggestion rather than an order. There is no reason for them to keep still—on the contrary, the whole interest of the film is in their movements and constant changes of expression. There is also no need to focus, save on the closest of "close-ups," for with a ciné camera everything is in focus after the first few feet.

Take care of your background, seeing that there is nothing irritating or obtrusive in it, and let the acting take care of itself. You can follow the children around in the view finder, and even if some of the shots are not successful they can be cut out very easily from the finished film.



Photo. Lyne]

WATCHING THE HUNT.—A subject which always fascinates children.



Photo. G. W. Maw]

**Who can resist a picture like this?
You will never tire of showing it.**

Best of all, catch them unawares! The picture at the bottom of this page is much more expressive than any carefully posed study could be, even if all of the kiddies would simultaneously do what you want—which I doubt!

We are now approaching the holiday season. After looking at these pictures are you happy to go away without a ciné camera? Think it over!

On the left:

This would be a splendid opening shot for a home movie film. There are dozens more available for the movie enthusiast with a seeing eye!



Photo. Hey]

SOCIETY



An event to remember. Miss Patience, daughter of Commanding Officer Col. Howlett, of Colchester Garrison, filming scenes in the Mall. (Photopress)

FOLLOWING the lead given by the Royal Family, Society has taken up cinematography. Keep your eyes open while you are at any fashionable event, and you will see men and women famous in the social, artistic or sporting life of this country using their ciné cameras with keenness and efficiency.

Really first-rate pictures, fit to be shown by the side of professional films, have been made, for example, at Ascot and Goodwood, at Cowes and Henley, at the Oxford and Cambridge and Eton and Harrow cricket matches at Lord's by those whose names are known wherever the English language is spoken. It would, indeed, be surprising if this were not so, for a moving picture is, after all, the way of recording and remembering the performance of your husband or son, your horse, your yacht, your dog, your car, or whatever it may be. It is completely true to say that once you have made a movie of any event you have it in your power literally to "see it all over again" at any time.

Imagine yourself—if you can!—to be the lord of a great estate in the heart of this green and ancient country of ours and that you are a lover and breeder of racehorses. Would you not want to make living, moving pictures of your lovely beasts? Would you not be out and amongst them in your paddocks whenever you had the chance? Of course you would!

Or picture yourself—it is a pleasant occupation!—as the owner of a sea-going

yacht or as a big-game hunter or an explorer or any other person whom you regard as being among those who have drawn a winning ticket in the lottery of life—is it not obvious that your ciné camera would accompany you wherever you went and that you would make the most of your many opportunities for recording the wonderful and interesting sights which you most wished to remember? Of course.

Taken Everywhere

And so it is with those, or at any rate a great and rapidly growing number of those, to

Weddings offer unique opportunities for the amateur cinematographer.

Lord Cowdray (left) filming scenes, with his Ciné Kodak, at the wedding of his daughter, the Hon. Angela Pearson, and Mr. George Anthony Murray.

No "still" picture can compare with a movie film memento. (Photopress)



Leslie Henson (below), an enthusiastic movie-maker, with his Bell & Howell "Filmo." (Sport and General)

MOVIE MAKERS

whom these opportunities have been given. Their number has increased very rapidly of late as it has now come to be realised by everyone that movie-making really is as simple a matter as is the making of snapshots with an ordinary, or "still," camera. And how much more satisfactory!

A ciné camera can be tucked away in a corner of the car or "shoved" into a suit-case without causing any inconvenience; the film is so compact that a plentiful supply may be included in one's kit with the greatest ease. It is not, however, necessary as a rule to worry overmuch about taking supplies of film, owing to the fact that it can be obtained in almost every village in the British Isles and in every part of the world.

You Press The Button!

Another feature of modern movie-making that is at last generally realised and greatly appreciated is the highly efficient service offered by the manufacturers and the best of the photographic dealers; this has probably done more than anything else to make amateur cinematography the great hobby it is to-day. All the worry is taken off one's own shoulders and smoothed away by someone else. Although the necessary technical knowledge, as far as picture-making is concerned, is in the camera small difficulties will arise from time to time, such as the right exposure to give for a particular subject or the most effective viewpoint and so on. All such questions are willingly answered by photographic dealers or a note to the manufacturer of your camera will bring a simply written reply.

Eliminating Bother

When a film has been exposed it is only necessary to hand it over to a ciné dealer, together with your address, and in a couple of days or so it will be returned to you all ready for the projector. In short, all the bother has been eliminated, so that it is no matter for surprise that there are now enthusiastic movie-makers among the highest as among the more humble people in the land; that in houses great and small the purring of the projector may be heard.

There are few experiences so entirely satisfactory as the showing of a good moving picture which you yourself have taken, nor is there anything to compare with cinematography as a means of sharing your happiest or most interesting moments with others.

On these pages you see the photographs of a few of the famous people who are enthusiastic cinematographers



Sir Malcolm Campbell taking some shots on the sands at Daytona. Thousands of American enthusiasts used their ciné cameras during the record-breaking run.

(Photopress)

using their cameras to obtain pictures that will increase in value to their owners as the years go by.

As Miss Gladys Cooper, Lady Pearson is loved by thousands of theatre-goers who owe many of their happiest moments to her brilliant acting. Both Lady Pearson and her husband, (Sir Neville Pearson, are keen movie makers.

Among theatrical folk, the movie camera is rapidly increasing in favour. Leslie Henson, shown on page 10 with his ciné camera, has long been an ardent cinematographer, his personal successes in "professional" films serving to stimulate still further his interest in the smaller pictures. Jack Hulbert, another devotee, is keenly

alive to ciné camera possibilities, and has many delightful films of his wife, Cicely Courtneidge, who herself is a home movie "fan." Tom Walls and Ralph Lynn, if they could be persuaded to exhibit their own home films, would add still further to the world's merriment. And so we might continue.

Lord Robert Baden Powell and friend at a meet of the Hampshire Hunt. The animation of hunting makes it a very popular ciné subject.

(Photopress)



HOW TO BEGIN HOME-MOVIE MAKING

SIMPLE OUTFITS FOR EVERY POCKET

By **PERCY W. HARRIS**

Home Movies, now the hobby for everyone, can be started at the cost of a medium-priced still camera. In this article many facts and figures are presented for the first time, and show just what your new hobby will cost you.

HOME movie making as a popular pastime is less than ten years old, yet those of us who started at the beginning have already accumulated many priceless records. As I write I have before me the circular tins containing family scenes which seemed of no particular consequence when taken, but to-day are among the most treasured shots of all. Children, now grown up, gambolling as youngsters; loved ones no longer with us—incidents trivial at the time but now known to be important—scenes which have so changed by the march of time, the cutting of new roads and the so-called “town improvements,” that they are impossible of replacement. Here, too, are the tiny reels of the first hand-driven Baby Pathé camera, as clear and sharp as if they were taken yesterday.

Grave or gay, the memories we can

obtain with our ciné cameras are unique. Think of those scenes of holiday times you would give anything to recall. Think how every member of the family can share in the pleasure of the hobby.

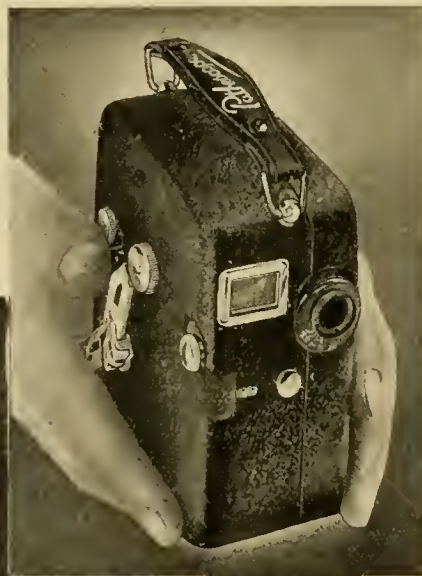
“But,” you will say, “a ciné camera is a costly toy, and look how much one has to spend on films!” It is surely time this fallacy was exploded, for it has kept far too many from the most fascinating hobby of

What Cost includes

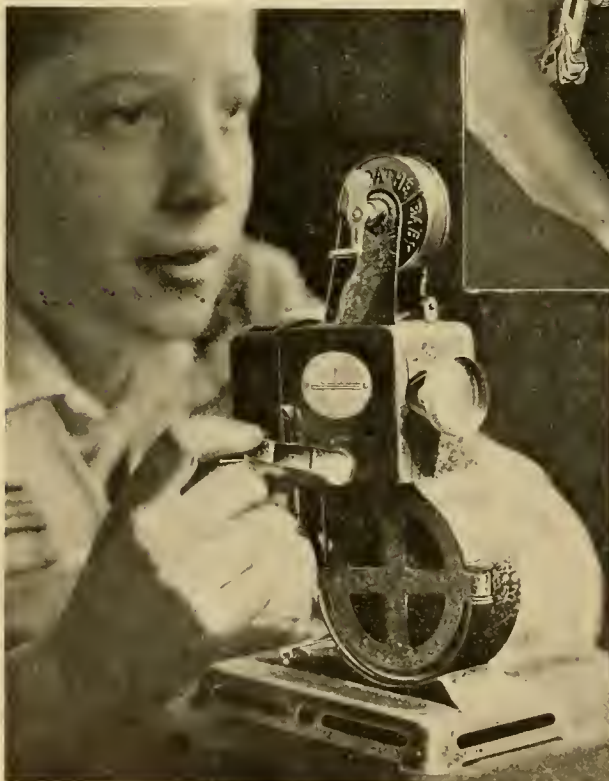
The cost of a photographic hobby must include both the cost of the camera and the “running cost” of all the material and processing. The still camera user may spend anything from half a guinea up to twenty or thirty pounds for his camera, after which he must buy the film, pay for the development (I am assuming that he follows the great majority in having his films developed for him), buy prints, mounts, albums, maybe enlargements, and a lot of copies at his own expense for his friends and relations! If he does his own developing and printing there are the tanks, dishes, printing frames, chemicals and the like to buy, so that his total expenditure may be, and often is, quite considerable. Now compare this with amateur cinematography.

A Comparison with “Stills”

The home movie enthusiast must, of course, buy a camera like his friend who specialises in “still” films. A good and practical movie camera can now be purchased for £6 6s. In addition he must have a projector. A perfectly practical small projector to show the films taken with a six-guinea camera can be obtained for £2 15s., so his apparatus cost in the cheapest form is just over nine pounds, while his “running cost” is merely that of the film and its development. A daylight loading container with thirty feet of film will cost him, after he has paid for development, under five shillings. The film is returned to him from the processing station on a little reel which fits straight into the projector, and after this all he has to do is to plug in the wire from the projector into the nearest electric-light socket, thread the film into the projector and turn the handle. Such a film can be made to contain eight or ten perfect little scenes of animation. Baby running about the garden; Father walking up the path on his way home from business; Mother saying good-bye to a friend at the gate; Uncle driving away in his car, and so forth. Re-



Above: the Pathé £6 6s. ciné camera. On the left the Pathé “Kid” projector selling for £2 15s. Thus a complete outfit can be purchased for £9 1s.!



modern days. It assumes that cinematography is far more expensive than ordinary snapshotting and that only the most expensive outfits are of use. How wrong is this idea we shall soon find on examining the facts and figures.

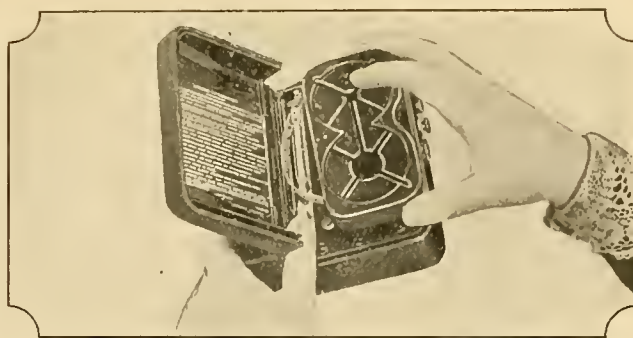
member there are no prints to pay for, no mounts, no enlargements, no albums—just the film alone.

How Far Five Shillings Will Go

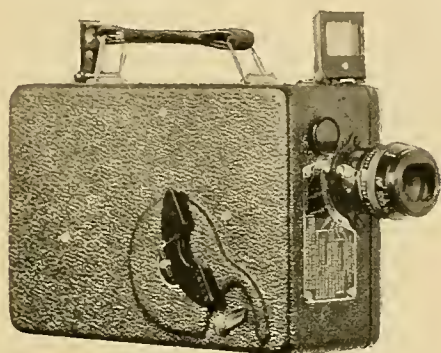
If you are a "still" photographer just calculate how far five shillings will go in films, development, prints, and so forth, to give anything approaching such a vivid and delightful impression of life. Say you have a postcard film camera. Your film will cost you 2s. 6d. for a reel of six exposures, while postcard size prints are sixpence each. So allowing sixpence per spool for development, five shillings will give you a developed film and only four finished photographs, which in any case can only be looked at by one person at a time, whereas your five shillings' worth of ciné film can entertain your family and friends all at once and for as many shows as you like to give them.

In many cameras, too, you will have to set the shutter for each exposure, while the focusing scale has frequently to be used—and used accurately!

Contrast this with the use of a small ciné camera. Being clockwork driven it operates continuously so long as the release button is held down, and so far from it being a drawback for the subject to move it is an advantage. The instrument is sighted like a gun; the lens provided is of such short focus that either you have a fixed focus camera or else, if the lens is fitted with a focusing mount, this is only



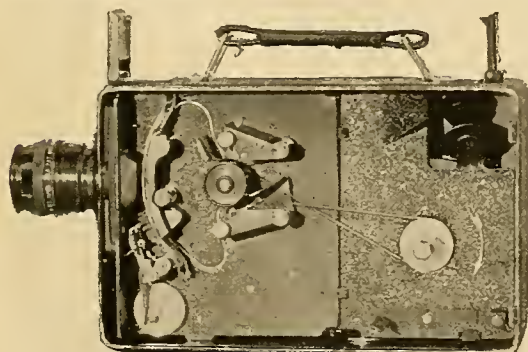
Loading a Baby ciné is child's play. The daylight-loading charger drops in place as easily as a spool of "still" film.



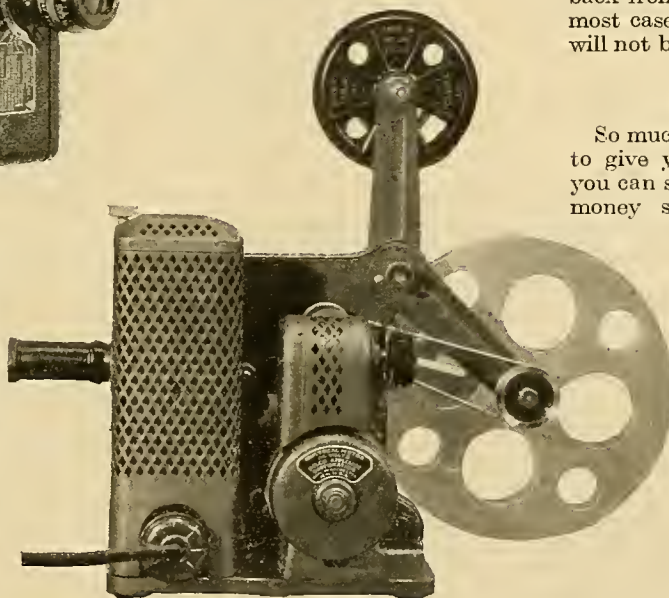
A very popular outfit. The Kodak Model BB, selling for £13 13s., and the Kodoscope C, which costs £18 18s. This outfit thus costs £32 1s. It is British made and gives plenty of light with its 100-watt lamp.

Easier Work

Another delightful feature about home cinematography is that it is actually easier to take such motion pictures than to use a still camera! Here again I would invite comparison with the still camera. For each exposure on a still camera you have to wind the film to the correct position, persuade your subject to stop still (and if you have ever tried photographing animals you know what that means!), press the release at the right moment and simultaneously make sure that your picture is correctly framed in the view-finder.



Ciné cameras using 16 mm. film are just as easily loaded in daylight. Everything has been done to simplify handling.



used for very close pictures. So long as the subject is appearing in the view-finder and you are holding the release down so it will be filmed. At the beginning of your "scene" you will have to set the lens aperture for the light available, but the film, particularly the most modern films, has a wide latitude and if you use a simple exposure meter you will waste practically no film at all.

Wastage Cut Out

With a still camera you are fortunate if you can get seven out of eight good pictures by reason of such defects as vibration, out-of-focus effects,

double pictures through forgetting to turn the film up, fuzziness through a wrong setting of the focusing scale, and so forth. With a modern ciné camera and only reasonable care, a very large proportion of your film footage will be perfect. You cannot forget to turn the film up for it turns itself up automatically! If you should forget to wind up the clockwork you can't spoil any film, for it won't be exposed. What faults do occur—and we all make mistakes at times—can be cut out of the film after it is received back from the processing station. In most cases the absence of a faulty bit will not be noticed.

Sizes Compared

So much, then, for preliminaries and to give you an idea of how cheaply you can start. Of course a little more money spent will give you better results, and in particular bigger and brighter pictures. There are two standard sizes popularly used for home cinematography: a 9½-mm. film popularised by the Pathé Company and used in their cameras as well as in one or two other makes, and the 16-mm. film first brought out by the Kodak Company and now made and sold by a number of firms for many different makes and types of camera.

The choice of film size will depend largely upon what you desire to spend on your hobby, but do not run away with the idea which is held by many people that the 16-mm. film is much more expensive than the 9½-mm. Accurate comparison of the two films is rarely made, so it is just as well that it is done at once.

A Footage Comparison

The 9½-mm. film (and the measurement refers to the *width* of the film) is arranged with single perforations between the successive pictures. Practically the whole width of the film is used, but there is a gap between pictures to allow for the perforation. The 16-mm. film utilises the full height, but owing to the perforations being on both sides of the film the full *width* is not utilised. Both films give forty

pictures to the foot and both films are run at the same speed, namely, sixteen pictures a second for ordinary work. And thus it follows that a direct comparison of cost can be made on a length basis.

While the 9½-mm. film is sold in nominal thirty-foot lengths in daylight loading containers, it is not possible to use the full thirty feet owing to short lengths being necessary as a blank "leader" and "trailer" for the beginning and the end respectively. The 16-mm. film is sold in either fifty- or a hundred-foot lengths, and all is utilised.

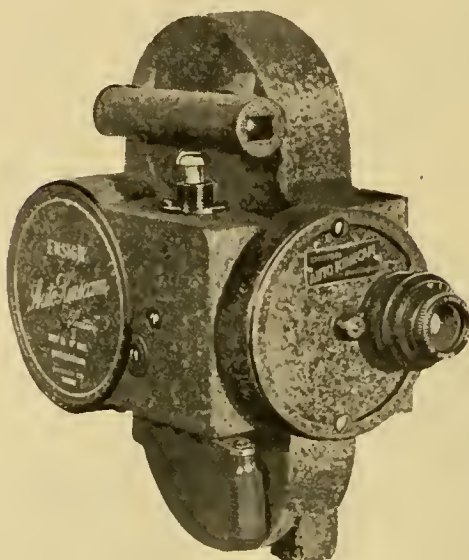
Cost of Development and Printing

The 9½-mm. film is sold at 2s. 7d. for a thirty-foot reel and the development and printing (the same film is used for projection as for taking) costs another 2s. Thus your thirty-foot reel ready for projection costs 4s. 7d. The 16-mm. film costs 26s. for a hundred-foot reel (or slightly more proportionally for a fifty-foot reel), but this cost includes free development and printing. Thus roughly speaking the 16-mm. film processed and ready for projection costs half as much again, and a comparison of the picture area available (which is a much fairer way to com-

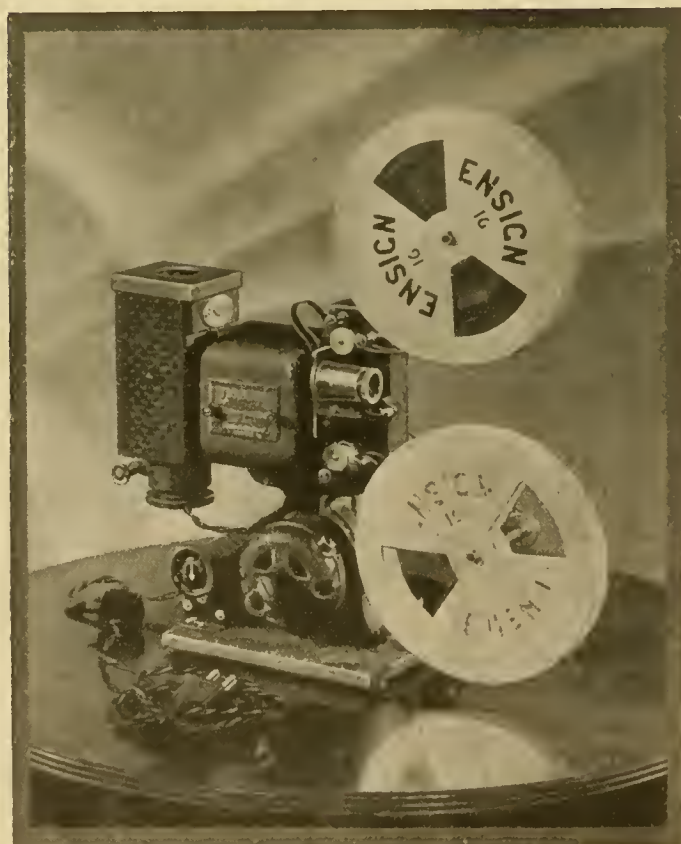
pare than by merely comparing the width of the film) shows that it is practically half as big again.

9½ mm. Advantages

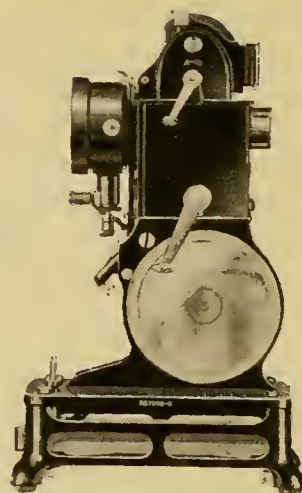
An advantage of the 9½-mm. film is that it is less bulky and can be purchased in small and convenient lengths at a lower cost than the 16 mm., and the disadvantage is that more frequent camera loadings are required, and at the time of writing only orthochromatic and not panchromatic film is available. The



On the right the "Ensign Auto Kinecam," an all-British 16-mm. camera of high grade, selling for £18 18s.



This Ensign motor-driven projector, fitted with a 100-watt lamp, gives a big and brilliant picture, and costs £15 15s. This, with the camera above, provides a first class outfit capable of all kinds of work, including slow motion, for under £35.



The standard Baby Pathe projector, which costs £6 15s., and has done so much to popularise home movies.

will want to show on your screen and the brilliance you desire. The luminosity of the less expensive 9½-mm. projectors is low, for they have only 14-watt lamps, although they use these very efficiently. In order to obtain a large and brilliant picture with a 9½-mm. film one must pay over twenty pounds for a projector, and as excellent 16-mm. projectors can be obtained for less than this figure this point should be borne

in mind. In order to have very bright pictures sufficient to fill a screen suitable for lecture purposes a projector using at least a 100-watt lamp is essential. In 16-mm. projectors one can get up to 400-watt lamps giving almost "theatre" brilliance when required.

High-grade Outfits

Returning once more to cameras, while the cheapest 9½-mm. camera sells for six guineas and a very much better one for ten guineas, the cheapest reliable 16-mm. camera costs thirteen guineas. This is designed to take fifty-foot reels only. Round about the £18 mark several excellent 16-mm. cameras to take hundred-foot reels are available, and for less than twenty pounds one can get all kinds of refinements, such as slow motion, interchangeable lenses, half speed, and the like. The real enthusiast can easily spend well over a hundred pounds on his camera, the numerous refinements fitted on the most expensive cameras giving not so much better pictures as the ability to take pictures in what would otherwise be very difficult circumstances. I have seen many films taken on a thirteen-guinea 16-mm. camera which could not be beaten on the most expensive instrument, and I have seen horrible films taken with a camera costing over a hundred pounds. In cinematography, as in still photography, one can pay almost any price for one's camera, and often the skilful man with the cheap camera gets the best results.

More Light with "Sixteen"

As a user of both film sizes I can confirm that excellent pictures are obtainable with either, but a very important point to consider when choosing one's outfit is the size of picture you

An Interesting Toy

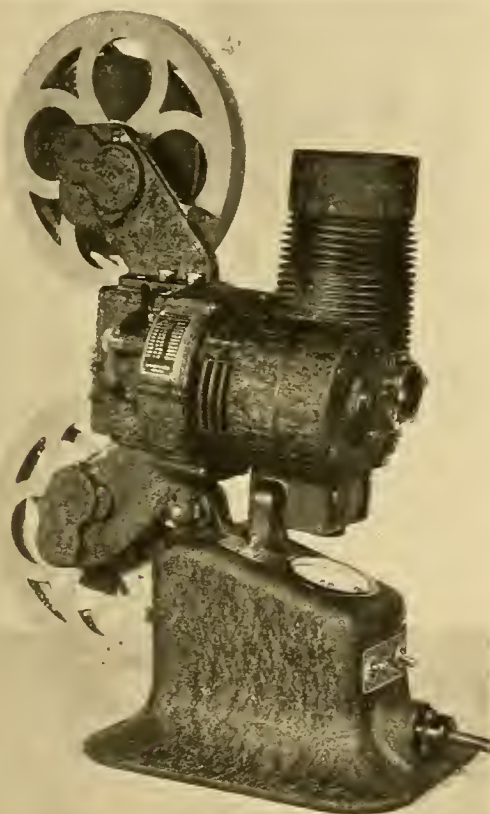
In 16-mm. projectors we have a very wide range, both motor and hand driven, with the advantage of plenty of light in almost every case. The cheapest 16-mm. projector is the Kodatoy, the performance of which is much better than the price would suggest, for it costs only three guineas with its little silver screen, or £5 17s. 6d. for a motor-driven model. Although normally it will take a hundred-foot reel, extension arms to enable it to take four-hundred-foot reels can be obtained for another 8s. 6d. From six or seven pounds upwards there is a wonderful variety of projectors of British, German, Swiss and American make to suit every pocket.

driven projectors available between £13 and £20, with again a couple of pounds or so for a screen.

Only for specialised work is a stand required, and a simple splicing outfit is supplied with the projector so that the user may join up his films into a longer length or end at



The Kodatoy, an ingenious and practical 16-mm. projector, selling for £3 3s. It will show any 16-mm. films, and a silver screen is provided free!



A leader in the "de luxe" field. The Bell-Howell 57 JL projector which, among numerous refinements, includes a 400-watt lamp giving sufficient light for a large hall.

For Lecturing

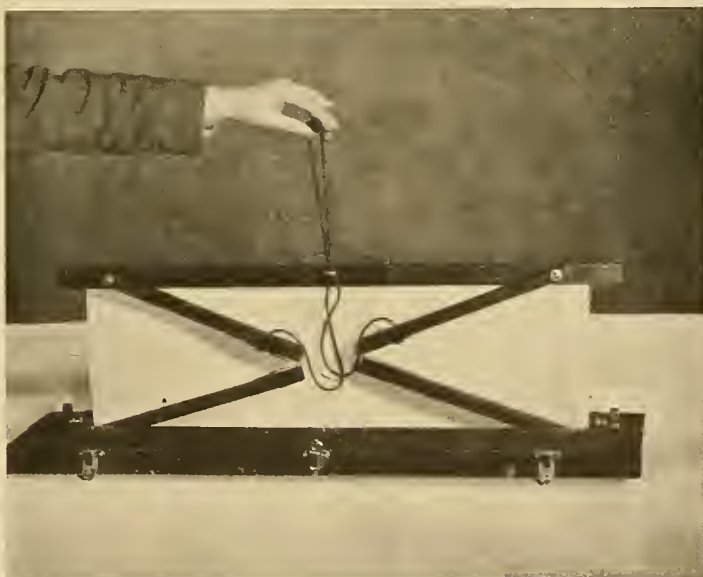
The man who wants a clear, sharp, and brilliant picture of high quality, suitable even for lecturing, and who is prepared to pay a little more than the lowest price, can have a splendid 9½-mm. outfit comprising a ten-guinea camera and a £23 projector, with another couple of pounds spent for a good serviceable silver screen. In the 16-mm. class, again not choosing the cheapest, a good high grade outfit is available in one of the cameras round about the £18 mark to take hundred-foot reel and one of the several excellent 100-watt motor-

driven projectors available between £13 and £20, with again a couple of pounds or so for a screen. the point required. With such 9½- or 16-mm. outfits results are obtainable which are really first class so far as brilliance, clarity and sharp definition are concerned.

The size of picture obtainable in both such outfits is fully as large as can be conveniently shown in the home with quite as much light as is needed for good showing. For those who are not prepared to spend so much as the figure indicated

and are prepared to put up with a smaller and less bright picture, an inexpensive 9½-mm. outfit gives admirable service, as is proved by the widespread popularity of this size.

For the reader who begins with 9½ mm. and contemplates changing over later to the 16 mm., while still doing some 9½ mm. work, there is available an excellent projector—the Bolex—fitted with a 250 watt lamp and many refinements and designed to show both 9½ and 16 mm. films with great brilliance.



Screens are now made to pack away into the smallest compass, and can be erected taut in a moment.



For Ensign Title maker, Dallmeyer-Titler, Bell-Howell, Kodak, or the larger letter-boards.

HOME MOVIE TITLE-MAKING

NEW SERVICE FOR READERS

MANY titles can be used by all readers equally conveniently. For example, we all need "The End," and to inaugurate the new title service to be given its readers by HOME MOVIES we are publishing this month a specially-lettered and original title "The End" in several different sizes to suit various title devices available. All you need to do is to cut out the particular title which fits your own outfit, and drop it into place. Better still, keep this copy for filing and buy an additional copy for cut-out work.

Probably, too, you make your own titles. Once the camera has been set up for titling the point arises: How long shall we expose the film for each title? The answer is, simply, for just so long as we wish the title to appear upon the screen. A simple way is to start to read the title aloud, slowly and deliberately, immediately one presses the camera release and to stop filming as soon as we have read through the title in this way. A minimum of five seconds should be taken for each title, and it is not a bad plan in a lengthy title to allow half a second for each word. The reading method, however, is probably the best in most cases, for if one allows a little longer than normal one can cut the titles in editing if they appear too long on the screen, whereas if you make them too short you can do nothing to correct the fault except photograph the titles anew.

A point to remember is that two short titles are much more interesting than one long one. They also photograph better.

Useful and Convenient Outfits

The 9½-mm. film user can obtain from Messrs. Pathé several excellent titling outfits which are made to hold the camera in the correct position, to focus a lens correctly, and to hold the card exactly in the right position for photography. The 16-mm. user is even better provided for by several makers. The Ensign Autokinecam Title Maker, for example, is provided not only with a holder for the camera (adaptors are made for all the different makes) but also with a series of carefully placed lamps which give a uniform light for evening work. The outfit, which stands vertically, holds the camera at the top, the lamps are supported in a special frame between the camera and the title in such a way as to prevent direct light from the lamp reaching the lens while at the bottom the title card is placed flat. One of the advantages of this scheme is that we can set up a title in the

neat cardboard letters provided in such a way as to produce a business-like title without having known anything about lettering.

For the Artistically Inclined

The artistically inclined can, of course, prepare their own lettering or arrange the letters upon any suitable artistic background. Photographic enlargements of our own still pictures or such large photographic illustrations as those which appear regularly in *The Times* can also be adapted for this purpose.

Another splendid outfit also provided with means to take titles by artificial light is the Dallmeyer, this being arranged to hold the title board vertically. This also has an illuminating frame between the camera and the title board. The camera can be slid backwards and forwards so as to adapt it to different sizes of pictures and very cleverly designed centring arrangements are provided.

A unique feature of the Dallmeyer title outfit is the method of providing white letters on a black background. The title board provided is covered with a black felt paper (the material being similar to that used to line cameras), and is provided with a set of artistically designed letters cut out of white felt, an ample number being provided for even a lengthy title. In order to set up the title the black title board is removed from the frame and the letters laid on it in the order desired with the help of a pair of tweezers. The letters are then pressed flat and, being of felt, adhere at once to the surface of the board so that they can be held vertically and even shaken without falling off. Messrs. Bell and Howell supply what is known as a "Character Title Writer" frame, and Ensign have just produced a small writer frame which is reviewed on another page. The three photographic reproductions on this and the preceding page will be found to fit practically every available device.



This will fit the Kodak Title frame and can be used for Baby Pathe.



Cut this out and slip it in the Bell-Howell or Ensign Title Writer frame.



"I HAVE it," cried our vicar, the Rev. Percival Slopleigh, turning upon the committee meeting his most flashing smile.

"And what is your idea, dear vicar?" inquired Mrs. Motherspoon-Waterbiffle (pronounced Moon-Wiffle).

"Yes, yes, do let's hear it," chorused the rest of the assembly.

I should explain that I was unwillingly taking part at a meeting of the Sploshbury Entertainments Committee, specially convened to discover a way of raising funds to help to provide the Patagonians with braces or something of that kind. I happened to be paying a duty visit to a maiden aunt, Miss Lavinia Winklesworth, and under pretence of taking me for a walk she had shot me into the village hall before I realised where I was.

"We have amongst us," said the vicar, "a nephew of Miss Lavinia Winklesworth, who is one of the most distinguished amateur cinematographers in the country. I am sure that Mr. Reeler (that's me), appreciat-

the heroine." Mrs. Motherspoon-Waterbiffle is the richest lady in the parish. She is also fat and possibly fair and certainly she will never see forty again. No one in the parish has the temerity to say nay to her yea.

The scenario was written by the Rev. Septimus Poffle, the curate. Sploshbury is, of course, one of the places in which Queen Elizabeth



"The poor youth was smitten well and truly!"

slept. So far as I can make out Queen Elizabeth simply went sleeping about all over the country. You can't go anywhere nowadays without being shown a bed which she once patronised. This naturally gave the theme for the film, and the scenario ran briefly thuswise.

The Great Queen (Mrs. Motherspoon-Waterbiffle) arrives at Sploshbury to stay at the Hall, where she is greeted by Milord de Sploshbury (General Gore-Battleby, our squire). Lord de Sploshbury's daughter, Araminta, is loved (and returneth itte with knobbes onne, gadzooks!) by penniless young Montmorency de Mortimer, whom her proud father has threatened to out at sight on ye spotte with his trusty crossbow. During the Queen's visit young Montmorency, not knowing that she is there, serenades Araminta, who has, of course, moved out of the

empties a jugge of water upon his head. In her wrath she lets fall the jugge as well as its contents, and the poor young man is brought unconscious into the castle. The Queen then befriends him, hears from Araminta the tale of his suit, and commands Milord de Sploshbury to accept him as a son-in-law. In the grand final scene Araminta and Montmorency are embracing at the foot of the great flight of steps before the Hall. The Queen walks majestically down the steps and spreads wide her hands, crying: "Bless you, my children."

The rehearsals went off exceedingly well, though we had some trouble with Queen Elizabeth and her retinue when they road on horseback into the first scene. The idea was that they should come in at full gallop and suddenly draw rein. On the first occasion the horses stopped right enough, but eleven out of the eighteen riders failed to do so. I was trying out a film at the time and got an excellent shot. I suggested that no further rehearsals or



"We had some trouble with Queen Elizabeth."

shots of this scene would be required, but was overruled.

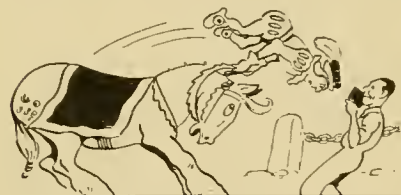
Then there was the episode when Milord de Sploshbury was seen threatening Montmorency with his crossbow. As luck would have it his finger touched the trigger, and the poor youth was smitten well and truly in ye briskette.

The vicar acted as our producer, and jolly good he was. To obtain atmosphere, he explained, he got himself up in riding breeches, leggings, a shirt of violent checks, a pair of horn-rimmed spectacles, and one of those Helen Wills eyeshades. In one hand was the scenario, in the other a gigantic megaphone; in his mouth an unlighted cigar, whose end he chewed vigorously.

"Shoot!" he would yell.

"How can I shoot" (from me) "when you are standing right in front of the camera?"

(Continued on page 38)



"The horses stopped right enough!"

ing the excellence of our cause, will undertake the making here in Sploshbury of a film. This we will exhibit in our village hall, and the receipts that we obtain shall go to our dear Patagonians."

"Look here," I cried, starting to my feet, "I'm only a beginner at movie-work. Yet, I haven't had my camera a week yet."

Mrs. Motherspoon-Waterbiffle (still pronounced Moon-Wiffle) remarked that modesty was charming in the young. The vicar said that there was nothing so beautiful as the enthusiasm of those fresh in a new field. Then everybody began to talk at once and before I knew where I was they had decided that I was for it. It was agreed unanimously that the vicar should be producer, and he started right away collecting volunteers for the cast.

"I," cried Mrs. Motherspoon-Waterbiffle, "will be charmed to play



"Better'n Charlie Chaplin!"

best bedroom in favour of the Queen. The Queen, roused from her sleep, and thinking that ye tomcattes are atte itte againe, flings up her window and

MAKING YOUR OWN SCREEN

By R. W. HALLOWS

THERE are heaps of useful things that the home-movie or home-talkie enthusiast can make for himself even though his outfit of tools is of

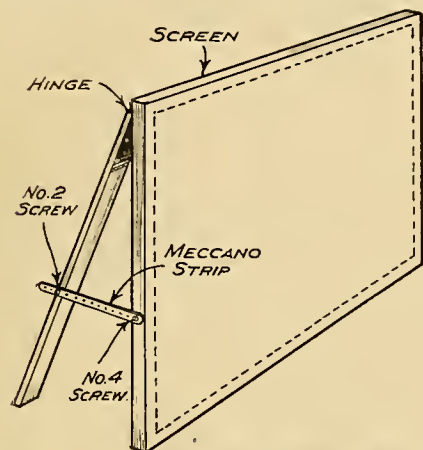


Fig. 1. An easily-made folding screen.

the simplest and his workshop bench is nothing more ambitious than the kitchen table. The only tools, in fact, actually needed for most of the jobs that I shall describe in these notes are a hammer, a screwdriver, a bradawl and a pair of scissors. If you want to cut out wood for yourself you will need also a setsquare, a stiff-backed or tenon saw and a handsaw. Any carpenter, though, if you buy your wood from him, will plane it, square it and cut it for you for a very small charge. You can thus manage quite well without the setsquare and the saw if you do not happen to possess them already.

Toolbox Hints

Just one or two hints on the selection of those essential tools—the screwdriver, the hammer, and the bradawl. The most useful all-round screwdriver for doing small jobs in the home is one with a blade a quarter of an inch in width. The handle should be round, and I strongly recommend you to purchase a long screwdriver, for this is much easier to use than a short one once you have got used to it. About 11 inches over all is a good length. Buy a good Sheffield made screwdriver and it will last indefinitely. The screws that you will make most use of are the sizes between No. 4 and No. 6. When buying your bradawl ask for one suitable for these screws. And now for the hammer. I recommend quite a light one—not more than from 4 to 6 ounces. A most convenient pattern is that known as the cross-pane, which you can obtain from any ironmonger.

Making a Screen

An essential part of the outfit of any home-movie enthusiast is a screen.

One that is very easily made is illustrated in Fig. 1. The actual size will depend upon the apparatus that you use and the "throw" obtainable between projector and screen. The dimensions therefore can be adapted to suit any case. The actual screen is stretched over a light wooden frame supported by means of a hinged wooden prop at either end. To keep the props steady when the screen is in use a piece of flat perforated meccano strip is used as shown in the drawing. One end of this is attached to the frame by means of a No. 4 screw passed through one of the holes. In the edge of the prop there is a No. 2 screw, over whose head the holes can be slipped. In this way the prop is adjustable and can be made to tilt the screen as required.

The Frame

The frame is made from soft wood (which should be as free as possible from knots), $1\frac{1}{2}$ inches in width by 1 inch in thickness. Figs. 2 and 3

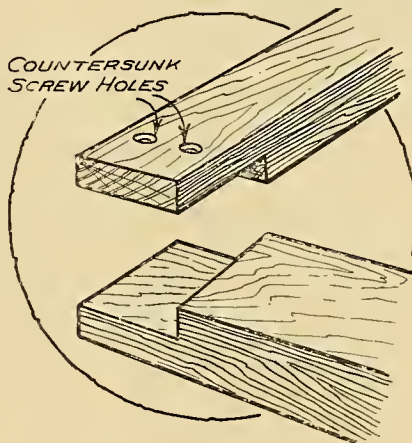


Fig. 2. The "halved-in" joint at the corners of the frame.

show an easy and very effective way of making the joints at the corners. This is known as the "halving-in" method. If you are unable to cut the joints yourself the carpenter will do the work for you. From both ends of the uprights and horizontals cut away a piece $1\frac{1}{2}$ inches in length by $\frac{1}{2}$ inch in depth, as shown in Fig. 2. The countersunk screw holes are made in the horizontals only and they should be at what is going to be the back of the frame. Fix your joints tightly together with No. 6 $\frac{3}{4}$ inch or $\frac{5}{8}$ inch screws. They will be still stronger if you glue them before screwing down. The props may be made of wood of the same width and thickness as that used for the frame. Each is attached to the back of the frame by means of a small brass hinge. The "foot" of each prop should be sloped away so that it lies evenly on the table.

Screen Material

The next business is to cover the frame with the material that is going to be used for the screen. There are several choices here. Personally I am rather in favour of three-ply wood, the outer surface of which should be rubbed down with sandpaper. The surface may then be treated with a thin glue known as size, which forms the foundation for the final covering with paint. Sizing is not absolutely necessary if the wood has been well rubbed down, but it makes for a better surface and means that you need less paint. You can, if you like, finish off with ordinary white lead paint (the "undercoat" for enamel is good), but you will obtain far better illumination if instead you use aluminium paint. This is quite cheap and you can obtain it from any ironmonger. White distemper, or one of the ceiling preparations, is also useful but, of course, is not so bright as aluminium paint.

Other Screen Materials

Another material which serves well for screens is stout white linen which is fixed to the edges of the frame by means of tinctacks, the greatest care being taken to stretch it tightly. A third alternative for the screen is thinnish American cloth, whose surface takes aluminium paint admirably. The kind of American cloth I mean is that which is often used for covering the tops of kitchen tables or for protecting walls from splashes.

A Loud Speaker and Screen Tip

Whether you show talkies or silent films you will want to make use of the radiogramophone at your entertainments. It adds greatly to the realism of silent films if incidental music is supplied, and the best effects are obtained when this appears to come from the screen itself. This is quite easily accomplished by making the combined baffleboard and screen illustrated in Fig. 3. One great advantage of the scheme is that the baffleboard is equally useful whether you are showing films or using the wireless set or radiogramophone, since the screen when not required rolls up out of the way. The baffleboard itself

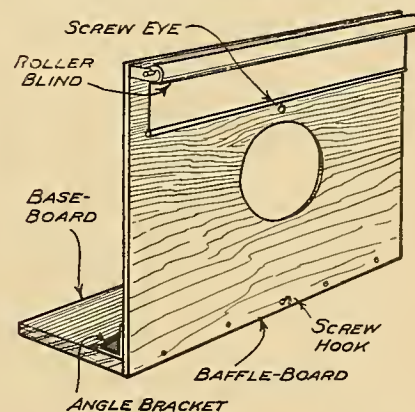


Fig. 3. Combined baffle-board and screen.

(Continued on page 35)

ROYAL

AN INTIMATE STORY

Part One:

The Prince of Wales

H.R.H. The Prince of Wales with his ciné-camera making a film record of the scenes shown on page 23 during his visit to the Inca Indians at the ancient fortress of *Sachsahuaman*



Photo: Central Press.]

GHOSTS of the Victorian era float out of the pages of the family album. Prim ladies in stiff black silk dresses with flounces and bustles, men in tight-fitting trousers, one arm resting uneasily on a pedestal, a silk hat, insignia of rank and wealth, upturned on a table, unwavering eyes looking out at you from the pasteboard—these were the makers of history and industry.

Driven into odd corners by the Snapshot Age, their places were usurped by men and girls caught in the act of doing things, plunging into a sea which they never reach, making you wonder if they came a cropper or made a perfect dive; jumping a hurdle which they never quite get over; striding along a country road or by the sea with one foot destined never to touch the ground—pictures of suspended animation!

Treasures for Posterity

That athlete with the pole just clearing the dizzy height remains with legs and body half over the bar, vaulting from the new age into the newer, leaping from yesterday into to-day when the movie camera can store up for his son and son's son every motion of that leap, from the time his feet took off and his lithe arms raised his body over the bar to the moment his hands pushed the jumping pole away and he landed on his feet to break the record—all of it, every moment and movement, can be treasured for posterity, and the record

broken again to show the athletes of to-morrow how cleanly the athletes of to-day can leap!

This is the wonder which is capturing the public imagination. The moving pictures of Elstree and Hollywood which cost fortunes to make have developed into the moving pictures which everybody can make for themselves and show in their own homes.

From time to time in various news films the observant cinemagoers have caught fascinating glimpses of a Royal personage raising a ciné-camera to take a shot at some function at which he himself is being filmed. These fleeting glances have been sufficient to indicate the interest taken in moving pictures in Royal Circles in England and abroad, and their abrupt termination merely serves to arouse the curiosity.

It is my privilege to lift a corner of the veil and reveal some of the film activities of members of the Royal Family as well as the members of Royal circles in other parts of the world.

The Prince's Early Interest

The interest of the Prince of Wales in the ciné-camera dates back to about 1923, if not earlier, and few men are more intrigued by this new hobby, and fewer still recognize the endless possibilities of its development. Realising that the events of to-day are the history of to-morrow, he has taken with him on all his journeys his own ciné-cameras with which he has filmed

those scenes and happenings which he is most anxious to preserve.

He has now a fine record of his travels, and those who have been fortunate enough to witness them have been able to see through the eye of the Prince those things which most appealed to him. Without doubt his favourite film is that of his African holiday, and it is as full and complete a record as one could desire. Setting his lens to work on board the "Kenilworth Castle," he filmed all that was worth filming of the joys of a merry party on a modern liner. Here they are playing deck quoits or tennis, there you may watch two laughing opponents facing each other astride a greasy pole, with pillows in their hands, balancing precariously and seeking an opening to bowl the other over, while the onlookers encourage them and laugh at them heartily. Pillows are swung wildly, frantic efforts are made to remain in a perpendicular position, and the face of the one who finds himself toppling and swinging upside down before dropping to the deck is a study in humour and perplexity.

Crossing the Line

Crossing the line brought the chance to film the whole ceremony, and the Prince caught Father Neptune coming aboard with his retinue and the shaving and ducking with which those who cross the equator for the first time are initiated into the court of Neptune. He got many happy shots,

FILM MAKERS

OF THE CINÉ HOBBY OF THE PRINCE OF WALES, THE DUKE OF YORK AND DUKE OF GLOUCESTER

Told for the First Time by DAVID MASTERS

(WORLD COPYRIGHT RESERVED)

and while making them no doubt remembered his own experience when he crossed the line in the "Renown" on his Australian trip. On that occasion the grotesque barber was a joy to watch, the way his factotum lathered the faces of the initiates, the blood-curdling manner in which he wielded the mock, eighteen inch razor, and the dexterous way in which the attendants tipped the chair backward and shot its occupant into the swimming bath to be ducked under by the satellites, were among the most humorous incidents to be recorded by the film. And the Prince in bathing costume fully entered into the fun and was lathered and ducked like the rest. It is this spirit of sportsmanship which makes him so popular everywhere.

The native boats and the shipping at Zanzibar were the right note on which to open his African adventures. From the time he landed his film camera was busy at work, preserving everything that was worth while and enabling him to live over again many an exciting moment. His safari scenes are packed with an interest that can be recaptured at will, because he shot his quarry not with the gun, but with the camera. He prefers the ciné-camera to the gun every time, and

frankly avers that it is far more exciting and satisfying to shoot with the camera than with the gun. Behind the preference lies a fine humanity that sees something ignoble in destroying the creatures of the wild just for sport.

To come home from Central Africa with a cartload of trophies shot from the safety of a motor car is too like murder to commend itself to any real sportsman, and it is much more thrilling and certainly far more dangerous to hold one's ground while filming a charging rhinoceros than it is to shoot him.

The so-called white rhinoceros, which is not white at all, but a slaty grey, is a docile creature as harmless as a cow. It never charges and is an easy prey to anyone with the gun. The consequence is that the animal is now fully preserved to save it from extinction, and hunters are forbidden to shoot it—except with a camera, which enabled the Prince to secure one or two good films of these ugly monsters.

Make no mistake about the ordinary rhinoceros. He is quite a different creature, and his little piggy eyes are danger signals to be heeded. So aggressive is he that he will charge



[Photopress.]

The Prince of Wales during his Panama visit

anything at sight, with that deadly horn on his snout ready to deal the slashing stroke that will disembowel and kill. The Prince himself was stalking a rhinoceros one day in order to get into a good position for filming, when it suddenly turned round in the scrub and charged straight down on him. Standing his ground, the Prince got a magnificent shot of the charging rhino galloping full into the foreground of the picture. Fortunately the brute was scared off in time by a shot or two fired in the air by members of the royal party, and the animal may be seen in the film swinging round again and galloping away. The thrill of such a scene would be entirely lost with an ordinary camera, but the ciné-camera has caught the action of the beast and stored up the thrill for all time.

Among the scenes are several shots of hippopotami swimming and sunning themselves on the White Nile, and in getting them he was more fortunate than most. The big game move-whither they list, with no regard at all for the plaus of human beings, and when the Prince was on safari he had to run his quarry to earth like everyone else. If there were occasional blank days, there were also days when the shooting—with the ciné-camera—was



Courtesy Illustrated London News.]

The Prince showing his own films on board the "Arlanza" while returning from South America

exceptionally good, and among them must be reckoned the day he went out after crocodile on the river Aswa. He eventually found a few reptiles sunning themselves on the banks. For all their apparent unwieldiness, the horrible brutes can slide into the water with incredible speed, and to catch them in the act—a scene which the Prince was determined to film—is by no means easy. By exercising his patience and waiting for an hour he managed to secure some very nice shots of the monsters plunging in and lashing the water with their armoured tails. A swing of their loathsome jaws brings their cruel fangs right into the picture, a thrust with their stubby legs, and rudder action with their tails to enable them to turn, and they are taking the plunge, the water splashes and subsides and they have vanished, leaving the river flowing as though it were the safest bathing place in the world.

Flying Over the Sudan

Flying in an aeroplane in the Upper Sudan, His Royal Highness scoured the country in search of elephant and managed to obtain several good pictures of herds on the move, one herd being about fifty strong. It was not so easy to come across elephant on foot, but the Prince on several occasions managed to film two or three, in one case a cow and a bull with magnificent tusks. It was while after elephant that he managed to secure what is probably his most treasured shot—that of a great bull elephant charging straight down on him. If ever his nerve was tested, it was tested then, for the film displays to the full the rage and rapid movement of the mammoth tusker.

Interspersed with the scenes of the big game—and he took some excellent pictures of the animals coming down to their drinking pools to quench their thirst—are some remarkable scenes of

the native dances which were held in his honour. The spirit and movement and rhythm of the dancers have been finely filmed and these native performances, interposed judiciously through the film, make a welcome variation and maintain the interest.

One of the gems, however, which would win the applause of the whole world, is as human a story as one could ever hope to film. It is that of a mother giraffe who lost her young one. With infinite patience and skill the Prince has captured every point in the story. In the first scene the gigantic mother is looking round in search of her youngster, or "toto," as the natives term it, and the apprehensive look in her eyes may be clearly seen. The youngster, of course, has wandered off, as youngsters will, and is kicking up his heels in the scrub some distance away, out of sight of his mother. Here again the Prince has had the good fortune to obtain a fine shot of the little one leaping and kicking about and enjoying itself immensely, a shot difficult to obtain without scaring it right away. In the finale, the mother may be seen catching sight of her youngster and moving toward him while the offspring which has caused her so much perturbation trots delightedly up to her and is nuzzled while he seeks a little refreshment! It was one of those lucky incidents which are seldom met with, and it makes one of the happiest and most natural films imaginable.

A Busy Trip

As in Africa, so during his trip to South America in 1931 the Prince's ciné-camera was busy all the time, and some outstanding films of the gauchos giving their astounding exhibitions of riding fell to his lens. In some films it seems incredible that the man can keep his seat at all, so wildly does the horse buck and rear, yet somehow he manages it. Another remarkable feat

filmed by the Prince is throwing the bolo—a ball on the end of a lariat which the cowpunchers skilfully sling to curl round the legs of the animal they are chasing in order to entangle it and bring it down. The whole performance has been recorded by his ciné-camera—the flying animal with the man galloping after it, the lariat shooting out and curling round its legs, the beast, checked in its stride, rolling over, and the man coming up, sliding off his horse and tying the legs of the prostrate steer before it can rise again. Another fine shot shows the gauchos rounding up a herd on the pampas, with the herd trying to



[Photopress]

The Prince of Wales and Prince George meet the President of Peru

stampede and being kept in check by the uncanny skill and hard riding of the cowpunchers, who just get to the danger points in time to stop the ugly rushes.

His visit to Callao in Peru brought the Prince of Wales to one of the miracle railways of the world, a line that simply staggers the imagination, scaling the dizzy heights of the Andes, rising up and ever up until it crosses the range at a height of 15,865 feet, over three miles high. The conception of Henry Meiggs, he planned to lift his line from Callao on the Pacific seaboard right over the range to Oroya and thence to the Amazon, a feat considered so impossible in those far-off days of 1870 when it was started that it was regarded as the idea of a madman, whereas it proved to be that of a railway genius. In the first year his line stretched out for twenty miles and his gangs were blasting and building embankments a dozen miles in advance of the railhead, preparing the way for the rails to creep forward, following the river, which had cut a passage during untold ages, until he could follow it no longer. The mountains towering up for thousands of feet seemed impassable, but his line stole along narrow ledges, blasted out by tons of dynamite, leapt across rocky gorges, halting here and



[Photopress]

His Royal Highness at BAR U RANCH, Canada



[Wide World Photos]

The Prince of Wales visiting the new studios of Associated Radio Pictures at Ealing. His Royal Highness is seen operating one of the elaborate electrical controls used during production

there in the face of greater difficulties, but always creeping onward again.

Bridge-Building Problems

In one gorge it seemed that the whole enterprise must crash, for a deadly fever struck down the labourers and killed them in a few days, when they were striving to build the Verrugas Bridge, after they had lifted their line to a height of just over a mile. Toiling on the mighty pier to carry the bridge, the masons fell sick and died. Nothing could save them. Some succumbed in an hour or two and the toll soon mounted to hundreds. The river bed was a valley of death, and Meiggs displayed his courage by remaining there for weeks in order to encourage his labourers. He escaped the disease, but he had the greatest difficulty in getting men to work at all. In the end, after paying fabulous wages, he carried his bridge over the river and away from the danger zone, only to find at a later date that a mighty fall of rock had swept it away. Undaunted, he rebuilt the bridge, and when his line could seemingly go no further, found a ledge a little higher up to which he lifted his trains by a stroke of sheer genius, pushing his coaches into a V shaped switch and turning his engine on a turn-table to pull them out on the upper level. Necessity compelled him to invent this new form of switch. In six years he carried his line to 12,000 feet, by which time it was 90 miles long, but the hardships and anxiety were too much for him. Seven years after starting his line, and when the worst was nearly over, he died.

A Wonderful Railway

There his railway remained, suspended in the air, leading practically to nowhere for over a dozen years,

when another engineer took up the task and by driving a tunnel 3,855 feet long right through the heart of the last gigantic peak—a tunnel at a height of about three miles—was able to carry the line down to Oroya. Owing to the rarefied air the labourers tunnelling the last stretch used to bleed from nose and mouth, blood oozed through their hands, they gasped and panted at the least little task, continually they were falling ill and having to be carried down to a lower altitude to get well again. It seemed that no human being could surmount the difficulties, but Man conquered and the Andes were crossed.

Now other lines in other places make that dizzy climb over the mighty range, whose giant volcanoes recently

spread terror and destruction, and the Prince of Wales and Prince George spent a good deal of time in filming the scenes from the train, bringing back with them to England a moving record of the appalling obstacles the railway builders coped with in carrying their lines over the peaks.

There are films of Lima, the capital of Peru, others of Cuzco, the ancient capital of the Peruvians, situated over two miles high, where the Prince obtained some exceptional films of the native ceremonial dances. And during his visit to Brazil, after bidding farewell to the Argentine, the Prince embarked in an aeroplane to enjoy the beauties and wonders of the harbour of Rio de Janeiro, with the verdant Sugar Loaf Hill, which always appears to be about to fall on the city and overwhelm it, forming a lovely background to the scene.

On the way home on the "Arlanza," the Prince exhibited some of his African films to privileged guests, and a sketch made on that occasion serves to illustrate this text.

The Prince usually brings home from his travels some 3,000 or 4,000 feet of film, the equivalent of 6,000 or 8,000 of full size film, and there is very little waste, not more than 5 per cent. He has a real eye for making pictures, and moreover has grasped the fact, which so many amateurs have yet to grasp, that the movie camera is made to record *moving* pictures, something in actual motion, and not still scenes and images which can be recorded equally well by the ordinary camera. The result is that his films are real movies, and no film sent out from Elstree could be edited with more care than the Prince devotes to his own.

A Royal Film Editor

When ready to work on a film he sends to Wallace Heaton, Ltd., for their manager, Mr. H. S. Newcombe,

(Continued on page 38)



[Central Press]

The Prince of Wales (on the right) with Prince George fraternising with Inca Indians. The Princes were entertained by a display of dances by the descendants of one of the most ancient and most remarkable of the South American races

FROM THE FILM LIBRARIES

MANY users of both 9.5 and 16 mm. film projectors are unaware of the excellent professional films that can be hired for the evening or longer from the Film Libraries in London. Others, who hired some of the earlier Library films a few years ago, are unaware of the great improvement in quality and the big reduction in price which have simultaneously occurred in this direction. Films to suit all tastes—dramatic, comedy, educational and sport—are available in large numbers, the great majority being 9.5 or 16 mm. reductions of well known professional films, while others



Adolphe Menjou in "The King on Main Street." (Kodak.)

historic monsters and many thrilling escapes. The whole film, which is on five reels, takes an hour and a quarter to show.

Another famous film, "Metropolis," is available to 9.5 mm. users in the Pathé Library, which includes a wonderful selection of comedy, drama, natural history and general interest films. Those readers whose Pathescopes are not arranged to take "Super" reels (which run for about twenty minutes each) can purchase a "Super" reel attachment quite cheaply, so as to be in a position to

Children are particularly well catered for in all the Film Libraries. Charlie Chaplin films are available in Kodak, Pathé, Ensign, and the very complete Library conducted by Wallace Heaton, Ltd., of New Bond Street. This Library, by the way, includes among other interesting features the famous Lon Chaney film, "The Hunchback of Notre Dame." All these Libraries also include "Felix the Cat," "Out of the Inkwell," and, in the case of the Ensign, "Oswald the Rabbit."

For those who own home talkie equipment, using 16 mm. film and disc, British Talkatome, Ltd., have a



From "The Lost World," by Conan Doyle. (Kodak.)

have been specially taken for the Libraries.

For example, it is not generally known that the admirable film of "The Lost World," based on Conan Doyle's famous book, which had a long run at the London Pavilion a few years ago, is available for hire in the Kodak Library. This story, as many readers will remember, deals with an exploring expedition which discovered a plateau inhabited by prehistoric animals thought to be extinct. There are some marvellous pictures of fights between these pre-



The sensational success, "Metropolis," is available to 9½-mm. users in the Pathé Library.

Library of sound films, including many excellent travel films and such features as the Co-Optimists, Seymour Hicks, Gwen Farrar and Billy Mayerl.

Rates of hire vary naturally according to the length of the film and its type. The Kodoscope Library has several different rates, depending on the classification of the film and the length of time it is desired. London readers who care to call for their films at Kingsway and are prepared

(Continued on page 30)



"The Farmer's Wife." (Ensign.)

show the longer Library films or, if they care to, they can hire a large assortment of the shorter films at very reasonable rates.

The Ensign-Show-At-Home Film Library has also an excellent catalogue and is distinguished by the large number of good British films in its list, including such well known pictures as "The Farmer's Wife," "Alf's Carpet" and "Widdicombe Fair." Particularly interesting, too, is the "Ensign Screen Magazine" series—single reel entertainments, including three subjects, which are usually general interest features, sport and an animated cartoon.



Ensign also include "Widdicombe Fair" in their Library list.



A thrilling scene from "White Cargo." (Kodak.)

YOUR CINÉ QUERIES ANSWERED

Free Service for Readers

Is there a ciné problem bothering you? Have you some difficulty in which you would like expert help? Do you want to know where to obtain certain apparatus and what it will cost? HOME MOVIES is at your service in this and many other ways.

Address your query to: The Service Department, HOME MOVIES, Messrs. George Newnes, Ltd., 8-11, Southampton Street, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. Queries and answers of general interest will be printed each month on this page. All others will be replied to by post.

SPECIAL NOTE.—*Criticisms of amateur films, opinions of amateur scenarios and test of apparatus can be undertaken by special arrangement. In such cases a preliminary letter to the Editor is essential.*

This month we print a selection of queries received by the Editor and his technical staff up to the time of going to press.

F. I. (Asot) writes: "My ciné projector gives excellent results so far as light, definition and steadiness are concerned, but I find that when I focus on a still picture the apparatus seems to go out of focus as soon as the motor is started. Everything comes right again if I slightly re-focus on the moving film. What must I do to put this right?"

Answer.—This difference between the focus of a still and moving film is characteristic of all projectors, although it is slightly more pronounced in some than in others.

How Makes Differ

The different makes of projector vary slightly in construction but the general rule is to hold the film in the "gate" by some form of spring plate. Pressure on this plate is carefully adjusted, but it must not be too great otherwise excessive force will be required to draw the film through the projector with consequent damage to the film and mechanism. When the film is stationary it is held flat in the gate, as soon as it starts to move the spring plate is held back slightly and during the run the film takes an average position just slightly away from the surface against which it is held when still. Although this difference is extremely small it is sufficient to alter the focus and the lens must be readjusted accordingly.

An Interesting Variation

In one of the best makes of projector the gate mechanism is made with such precision that no back pressure plate is required, spring pressure being applied only on the side but even in these the focus of the still picture is slightly different from that of the film in motion.

F. C. (Clapham) asks: "How can I tell whether my ciné camera is loaded or not

without opening it and thus ruining the film, if any is there?"

Answer.—Unscrew the lens and tap the release a few times. If there is any film in the camera the creamy emulsion will show in the lens aperture while the mechanism is running. A few taps on the release will be quite sufficient to show this. If you see nothing but black you can be sure either that the camera is



Do not unscrew your lens out of curiosity, only if you know it needs cleaning inside. When you do, look through the diaphragm, which should be perfectly clear of fluff or dust of any kind.

empty or that the black "leader" paper has not run through. In any case, if you should open the ciné camera in daylight

you will not waste all the film, only 13 or 4 feet will be fogged. Less than this will be fogged if you open the camera in a very dim artificial light.

J.R. (Mill Hill): "When examining one of my films just returned from processing, I find that in some cases where a scene in bright light is followed by one taken in the shade and vice versa a frame or two at the end of one scene and the beginning of the next seems either over- or under-exposed. I thought at first it was due to the shutter being a little slow in starting up, but I cannot understand why any change of shutter speed should happen the end of a run. The film projects quite well on the screen and one cannot see any fault this way, but it is quite obvious when examining it by hand under a magnifying glass. Is there something wrong with my shutter?"

Development by Machinery

Answer.—Such variations in the film are due to the use of the very ingenious automatic and electrically controlled processing machines by the big companies. By using special light-operated cells of the photo-electric type, wide variations in exposure can be compensated for in processing, but any sudden transmission from one type of lighting to another may show for a frame or two in the processed film and is no indication of a fault in the camera. The one or two slight disadvantages in this automatic processing are much more than counterbalanced by the numerous advantages as is evidenced by the very high level of excellence in the modern finished product.

A Tip for "Fade-Outs"

As you say, the slight variations rarely show on the screen, and the only noticeable case of trouble with this form of processing is where the camera user tries to produce a "fade-out" by slowly closing his diaphragm and thus causes a progressive under-exposure till all light is shut off. Unfortunately the automatic processing machine manfully (or machinefully!) endeavours to compensate for this gradual under-exposure and while it succeeds in doing so for the first part of the space it has to give up in the end! If much fading in and out is done it is better to use one of the positive-negative films rather than the reversal type.

One-Sided Focus

The Rev. A. R. M. (Nottingham) writes: "When projecting my Palestine film in the parish hall recently I found it to be badly

(Continued on page 40)



Above—A strip of professional sound film showing the sound track on the left. Courtesy of Tanar Corporation, Ltd.

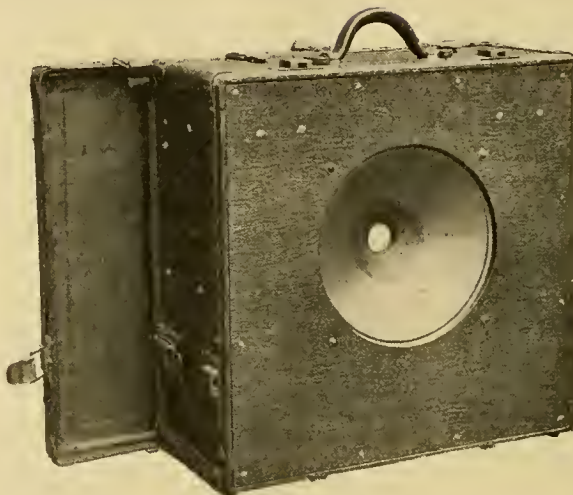
HOME TALKIES ARE HERE !

The first of a Series of
important articles by
HARRY P. WOOTTON

TALKIES for the home are now an accomplished fact. Simply constructed and easily operated apparatus is available by means of which drama, comedy and adventure, travel and instructional films can be thrown on the screen in your dining or drawing room with a full accompaniment of sound strictly comparable with that given in the professional theatre. The films so available are professionally made, many being reduced copies of films which have already appeared in the "big" picture theatres, just as have the pictures in the "silent" libraries. Some progress has also been made in the actual *making* of home talkies, but this has not yet developed to the same extent as the projection of the library film. In this article we shall explain the present state of the art both in projecting and taking.

A professional talkie film is produced by simultaneously recording the visual image of the subject and the necessary accompanying sound. The visual image is recorded on a celluloid film in exactly the same way as the silent picture but the sound can be recorded in several different ways. One of the first practical methods to be adopted was simultaneously to make a long playing gramophone record designed to run as long as the largest reel of film which could conveniently be put in a projector. In practice it has been found that 1,000 feet of standard film represents the convenient maximum length in such circumstances, and as the standard rate of taking talkie films is twenty-four frames per second and as, furthermore, there are sixteen frames or pictures to the foot of the

The British Talkatome complete home talkie outfit working with a standard 16-mm. Bell-Howell Projector. Notice the separate Amplifier and combined Speaker-screen.



A combined Loud Speaker and Amplifier, made by the Western Electric Co.

standard 35-mm. film, simple arithmetic tells us that 1,000 feet should occupy eleven minutes in the showing. Now the ordinary gramophone record which plays at 78 revolutions a minute runs for something under four minutes even in the 12-inch size. It is obvious, then, that we cannot use these and some modification must be made. What shall we do? It has been found that by running the record at $33\frac{1}{3}$ revolutions a minute and by making them 16 inches in



diameter they can be made to play for as long as a 1,000 foot reel can show on the screen. With such films and records it is easy to arrange two complete machines each combining a gramophone turntable and the projector and so arranged that at the end of a reel a rapid change can be made from one to the other. This gives the operator an opportunity of re-winding the film and replacing the disc on machine No. 1 while machine No. 2 is running. In this way continuity of projection and sound is obtained.

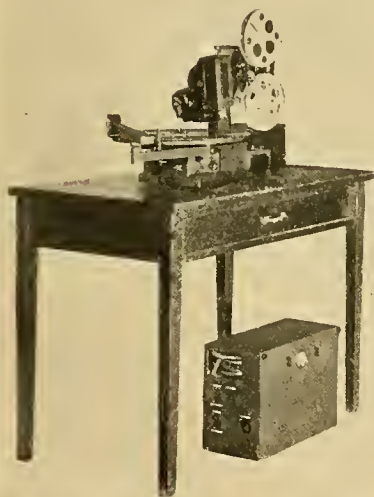
The next problem we have to face is synchronisation or the keeping of picture and sound in perfect step. Obviously if the sound follows or precedes the movements of the lips of a speaker by even the fraction of a second the effect will be unnatural. Synchronisation is achieved both in recording and reproducing by arranging that the camera, in the first case, and the projector in the second, are geared up together either mechanically or electrically, so that if picture and

sound for talkie films is actually to inscribe it on the film itself—not in a part which shows on the screen but down a small strip on one side masked off from the screen picture. The electric currents controlled by the sound in the microphone are made to operate a tiny lamp behind a slit—or rather to control the light from this lamp by varying either the width or thickness of the slit so that a photographic track is produced in the form of a striated or else a wavy line on the film. How such a film appears is clearly illustrated on page 26, on which we reproduce an enlarged picture of what is called a "sound-track." The striated strip shows quite clearly in this picture.

After the film has been developed and printed and when it is run through the projector the masked off sound-track runs in



The British Talkatome Synchronised Turntable for attachment to any standard 16-mm. Projector.



The Western Electric complete outfit for the projection of 16-mm. sound pictures. This is supplied only to schools and similar educational institutions, and for industrial purposes.

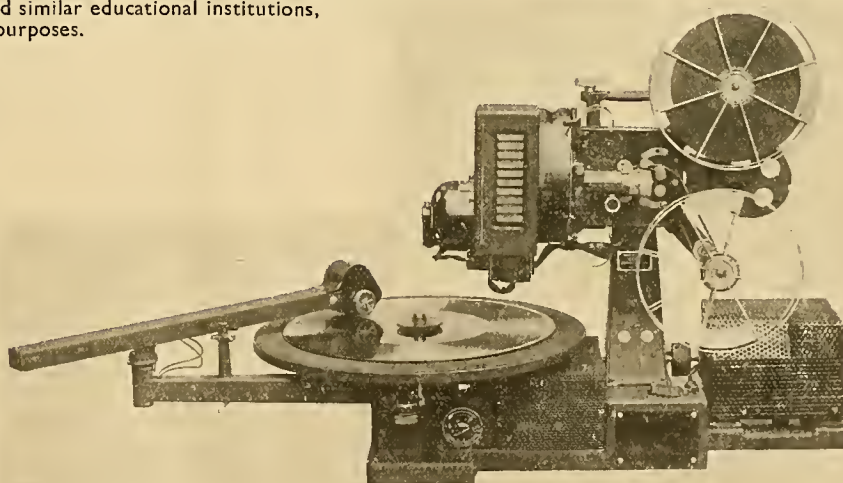
gramophone record are started at the same time and at the correct place they are bound to remain in step all the way through the reel.

In recording, microphones identical with those used in broadcasting studios are arranged to pick up the sounds and similar amplifiers magnify it up to the point where it is caused to inscribe itself on the wax. Indeed, the technique of a talkie film studio and of a broadcasting studio are substantially identical so far as sound is concerned, but whereas in the talkie studio after the signals are magnified to the correct degree they are made to record on wax, in a broadcasting studio they operate the transmitting gear.

The second method of recording



front of another slit and lamp in such a way that the striations will vary the light going from the lamp to what is known as a "photo-electric cell." It is not necessary to explain this cell in detail but merely sufficient to mention that it has the peculiar property of varying its resistance to electric current according to the quantity of light which falls upon it. Thus, as the light from the lamp is varied in intensity by the sound-track passing in front of it so the light falling on the photo-electric cell is also varied in intensity and this causes variations of electric current in the photo-electric cell circuit. This current is taken to an amplifier which magnifies it and thence to a loud speaker which is substantially identical with that used in wireless.



A centre "close-up" of the Western Electric combination Turntable and Synchronised 16-mm. Projector. This works in conjunction with the Speaker and Screen shown above.

It follows that with the sound-track actually inscribed on the film there is no difficulty in keeping the picture and the sound in step. But whether we use what is called a sound-on-disc or a sound-on-film method perfect synchronisation is equally possible. The method of reproducing sound-on-disc is by means of a gramophone pick-up exactly in the same way as we use a radio gramophone. This pick-up, which takes the place of the sound box of the old-fashioned gramophone, generates minute and varying electric currents according to the movements of the needle in the groove of the record. These minute currents are now magnified and taken to the loud speaker, which is placed either behind or close to the projection screen.

Valve Amplifiers Used

It will be observed that in both sound-on-disc and sound-on-film we obtain from the projector minute electric currents which have to be magnified and sent to the loud speaker, so the amplifiers can be the same for both systems. As a matter of fact all the early talkie films were made with sound-on-disc and all the present professional films are made sound-on-film. There are certain reasons for this change over, which cannot be gone into here, but in view of the fact that both sound-on-disc and sound-on-film pictures are still circulating all the leading theatres have projectors which will take both. Thus it does not matter whether the film which comes along for projection has a record with it or whether the sound-track is on the film, the operator simply puts it into the standard double machine and runs it off.

A number of the smaller theatres still have only sound-on-disc equipment, and as all modern films are made sound-on-film it might be thought that such films could not be shown at the disc-equipped theatres. To overcome this difficulty many of the important film manufacturers, after having produced their films as "sound-on-film" also make gramophone records electrically from the sound-on-film so that both versions can be sent out when required.

A Stroke of Luck

"This is all very interesting," you may say, "but how does it affect me and home apparatus?" The answer is that by a stroke of luck the home movie enthusiast is particularly fortunate. It is a very simple matter in the case of a sound-on-disc talkie film to reduce the picture from the 35-mm. to the 16-mm., and this has been done in the silent libraries for years. So far as sound is concerned there is no reason whatever why the actual theatre disc of 16 inches diameter should not be used for home talkies, for which reason a number of home talkie sets are available to-day.

Again, by a further stroke of luck we most of us have wireless sets and loud speakers in the home. Many wireless sets are fitted with what is

known as a "gramophone pick-up jack," or terminals, so that the amplifier in the wireless set can be used to magnify the signals from the gramophone pick-up and reproduce the sound through the loud speaker. It is a very simple matter to arrange our loud speaker adjacent to or actually behind our own home movie screen,



An interesting comparison. Enlarged pictures of strips of 9½ and 16-mm. films to same scale. Notice that, contrary to common opinion, for the same number of pictures or time on the screen, the 9½-mm. film is just as long as the 16-mm. (See article on page 12.)

and it is equally simple to connect the leads from the pick-up on the home talkie apparatus to the wireless set. Thus, if we have the means of turning the special theatre record at 33½ revolutions per minute and of keeping it in step with the film we are fully equipped.

On page 26 will be seen the complete equipment sold by British Talkatome, Ltd., who not only have all the necessary apparatus for showing home talkies but also a sound film library. The British Talkatome apparatus con-

sists of a special synchronised turntable which is connected by means of a little attachment supplied to any of the standard 16-mm. projectors. In the illustration it is shown connected to a standard Bell-Howell 57 projector by means of a flexible drive. The sound films in the library have marked at the beginning on a single frame the word "start" and after the film is threaded into the projector it is turned till the word "start" appears on the screen when the film is stationary. The necessary accompanying disc is then placed on the turntable and the needle of the pick-up placed on the start mark of the record.

Using Your Radio Set

Leads are then taken from the synchronised turntable either to a plug which goes into the gramophone pick-up attachment of your wireless set, thus using a loud speaker by the screen, or, if you want a complete equipment for the purpose, the company will supply an amplifier and combined speaker and screen. A synchronising turntable which is fitted with a volume control, tone control and a special lamp to illuminate the starting point so that adjustment can be made in the dark, sell for twenty-five guineas, including, of course, the special adaptor required for your particular machine. In one or two cases a small additional charge is made when the adaptor is more complicated than usual. If you have a radio gramophone or a wireless set with gramophone pick-up terminals or jack, then no further expenditure is required. The films in the library can be hired out for the night or longer periods at reasonable rates.

A Perfect Illusion

The Western Electric Company, while not catering at the moment for the home talkie enthusiast, has a 16-mm. sound-on-disc equipment specially designed for schools and educational establishments. This is shown on page 27, where will be seen the combined projector and synchronised turntable together with a pick-up and the necessary controls. Leads go from this to a combined amplifier and speaker shown on page 26 and the complete "set-up" is illustrated on page 27, where the speaker is placed quite close to the screen.

Although it might be thought that the speaker must be placed exactly centrally in the talkie screen, it has been found that a perfect illusion is obtained even when the speaker is well away from the screen itself; the eye and the ear seem to adapt themselves immediately to the illusion and it is quite satisfactory if the speaker is stood either immediately below or immediately to one side of the talkie screen.

Another 16-mm. sound-on-disc equipment operated on similar principles is the Bolex sold by the Cinex, Ltd., of London. In all these cases

(Continued on page 38)

CLUBS—AND CLUBS

By HARRY WALDEN

PEOPLE with an interest in common will always foregather together. The photographers have done so from earliest days and the ciné societies came with the popularising of the small cinematograph. The ciné societies have, however, developed on different lines from the older fashioned societies for still photographers.

Let's Make a Film!

The moving picture is essentially narrative in form and lends itself to dramatic presentation. It can tell a story through the most vivid of our senses—eyesight. It is natural, therefore, that the earlier film societies should merely aim at the making of film stories. Moreover, the public was familiar with the film only as a means of entertainment. There is a glamour in the make-believe of the ordinary stage, but when the characters are not even real men and women, but just moving shadows on a wall, there is an added veil of mystery: which has made film stars what they are. Small wonder that when Bob acquired a movie camera Mabel suggested: "Let's make a film." With Bob as cameraman and all the rest as actors and directors they thoroughly enjoyed themselves.

One degree removed from the pioneering efforts of Bob and Mabel and we come to one type of ciné club. They will bless the man who can give them a story and praise Heaven for an efficient cameraman. At the other end of the scale are the really serious clubs, with studio accommodation and artificial light and technicians who know their jobs—and stick to them. They attempt, as far as possible, to follow the lines of the professional producers and turn out some good stuff. It is a rather expensive game; but they enjoy themselves.

The Joy of Striving

Perhaps these clubs merely make one story film after another. Is it worth while, when the professionals can usually do the same job so much better? Is it worth while doing any photography at all when the professionals can usually do it so much better? Is the striving after doing a job well, and then doing it better, worth while? Much better, I think, to make a story film into which the wills and strivings and hearts of a team have been spent than to pass idle hours watching for tit bits in the professional films of other people.

It is not everyone, however, who wishes to make story films or who can afford the time or hard cash necessary. Large numbers of people acquire ciné cameras to provide personal records in movement in place of the usual

"snaps." Baby kicking her legs in the air: the little girl skipping or on a swing: the boy bowling at cricket, the big girl serving at tennis, in slow motion so that she may see her faults: these are the films that will be taken. And so long as the pictures are "clear" they will satisfy. There are, however, many other owners of movie cameras who definitely desire to better their work, who would join a club if they thought that their films would be improved by so doing. The naturalists are a case in point.



Photo]

[Wide World

Prince Nicholas of Roumania and his bride on their honeymoon in Switzerland. The ciné camera is recording an exciting ice hockey match.

Domestic films also can be made well or badly and the same applies to travel films. Yet I know of no clubs for such people. The story film remains paramount, and the prestige of the club as a team takes precedence over showing individuals how to make their own films better.

The type of society I have in mind is one not dissimilar from the ordinary photographic society, in which the unit of film making is from 30 to 100 feet, rather than from 400 feet to 1,000 feet. Members would meet for

the purpose of mutual assistance and the slogan would be: "Make better films." A syllabus would be drawn up and discussions opened by members would be supplemented at other times by assistance from visitors. It is surprising how willingly help is given when it is found that people are keen. The larger manufacturers are also, as a rule, glad to provide a demonstration of their own particular line. Members working alone, or in twos or threes, would vie with other members or groups in the making of the club's best films. A lot of time may be involved in making 100 feet of film, if it is to be made well.

The Still Photographer

Some clubs of still photographers have a ciné section. There is wisdom in this, for the still photographer of to-day is often the movie man of to-morrow, particularly among the younger people, and members will thus remain in the fold. This may be satisfactory if the ciné people retain an interest in still photography. Many movie makers are, however, not primarily interested in photography. Their films are processed for them and such things as Oleobrom and retouching leave them cold. Moreover, the art of the still photographers is pictorialism, which has only a limited application to moving pictures.

It seems likely that this may be a movie summer. The time has come, I think, when the type of club suggested should prove a success.

BOOK REVIEWS

"FILM PLAY PRODUCTION FOR AMATEURS"

By G. H. SEWELL

(Sir Isaac Pitman & Sons, Ltd. 5s. net)

ALTHOUGH a number of books, mostly American, have attempted to tell amateurs how to produce film plays, they have been written in the main either by professionals whose viewpoint is entirely different from that of the amateur, or else by writers whose sole equipment for the subject seems to have been a typewriter and a bunch of makers' catalogues. This being so, it is refreshing to find that Mr. Sewell not only knows his subject well but can also express himself clearly. Every aspect of film play production is dealt with, with numerous hints and tips drawn from a lengthy practical experience. A word of praise, too, must be given to the excellent illustrations which are all very much to the point, whether it be examples of make-up, arrangement of scenery and properties or methods of lighting, etc.

We can recommend this book not only to Amateur Societies and those directly interested in film play production, but to all who wish to make an intelligent use of their ciné cameras.



THE amateur producer has a lot of difficulties to contend with, especially when he is shooting his outdoor scenes. He may have a most excellent cast made up of an adequate number of people, but should his location be in a busy town or city the chances are that his cast will be suddenly and without warning increased by a greater number of "supers" than appeared in "Ben Hur" or "Cimarron."

To meet this contingency it is absolutely imperative that he should make friends with the police authorities and obtain the necessary permission. The following story proves the wisdom of this course.

Our Society were engaged on the production of a film in which a smash and grab raid was featured. As the cast numbered several business people who were only free on Sunday this day was chosen to do the outdoor stuff. It was towards the end of July, and



"Without warning, Mrs. Emma Hugginbottom arrived."

as the holiday season was approaching, as many shots as possible were arranged for in order to ensure the presence of the full cast.

A professional producer can demand the presence of his players whenever he requires their services. Many amateurs are loth to interfere with their vacation to appear in an odd shot or two.

We had done a successful morning's work. Scenes on the dock side—chases over barges, etc., had been taken—followed by an excursion into the country to shoot the "getaway," and the abandoning of the stolen car. We had repaired to the village inn to partake of an alfresco lunch, and then the party returned to the town to do the smash and grab raid. An obliging jeweller had kindly arranged to take down his shutters and allow the "raid" to be made on his shop. We foolishly assumed that a quiet Sunday afternoon would be the ideal time for the job. When our fleet of cars arrived there was only an occasional passer-by.

Our President had taken the precaution of visiting the Central Police Station, and the chief had graciously granted the necessary permission, and had also promised to send a constable to see fair play. Everything promised to work according to plan. Although the jeweller's shop was near a main road, it was also adjacent to a slum area.

The camera operators were ready and the car containing the crooks was preparing to "do their stuff." The rest of the company were standing at the opposite side of the road. Without warning, Mrs. Emma Hugginbottom came on the scene! It should be mentioned at this point that about a month previously an actual smash and grab raid had been successfully carried out at this very jeweller's.

Suddenly Emma started to take a lively interest in the proceedings. "Liza Ann!" she shrieked to an acquaintance up the street. "the devils have been at it again!" Liza Ann hastened to witness the drama. Then, as if by magic, the crowd increased until within a few minutes a dense multitude thronged the scene. Unfortunately the promised "police escort" had failed to turn up. Instead, two other constables who were unaware of the arrangement pushed their way officiously through the mob.

The amateur film-makers, as well as the crowd, were ordered to "move on." It looked as if all our carefully planned arrangements were to end in failure. A 'phone call to the Central Police Station, however, saved the situation. Assurances were given to the policemen that the chief had "O.K'd" the job, and after great difficulty the crowd were marshalled out of the range of the cameras and the shots were taken.

Fortunately this made a "good story" for the local press, and the consequent publicity brought the Amateur Ciné Society right into the limelight!

E. S.

NEXT MONTH!

How to provide a continuous musical accompaniment to your silent films, with expert advice from a cinema organist.

DO NOT MISS THIS FEATURE!

FROM THE FILM LIBRARIES

(Continued from page 24)

to return them next day can obtain very many excellent films at the rate of 2s. 9d. per reel a night, while if the films are obtainable through the post the rates start at 3s. 3d. per reel, which allows the film to be in the hands of the user for one day, not including of course the time in transit. Week-end hire is calculated as for two days, the film reaching the subscriber in time for week-end showing and requiring to be returned on Monday or to be posted back not later than twelve noon on that day. There are also special terms for mid-week hire (between Tuesday and Friday), these rates being cheapest of all.

Pathé, Ensign and Wallace Heaton have a coupon system, by which the subscriber purchases a book of coupons, each of which entitles him to a certain number of films to be retained for a definite time. The rates work out very reasonably in all cases, this probably being the most economical way of hiring films.

Full particulars of the various Library services are obtainable as follows:—

KODASCOPE LIBRARY.

KODAK, LTD., Kodak House, Kingsway, W.C.2.

PATHESCOPE LIBRARY.

PATHESCOPE, LTD., 5, Lisle Street, W.C.1.

ENSIGN STAY-AT-HOME LIBRARY.

ENSIGN, LTD., 88-89, High Holborn, W.C.1.

WALLACE HEATON LIBRARY.

WALLACE HEATON, LTD., 119, New Bond Street, W.1.

BRITISH TALKATONE LIBRARY.

BRITISH TALKATONE, LTD., Well Street, Jermyn Street, W.1.

TWO HINTS

If you are thinking of having a copy made of a reversal film, have it made as soon as possible after it comes back from the processing station and do not forget to edit it before sending it back for a copy. Remember that you have to pay on a footage basis for all of the film that is copied whether you cut it out again or not.

* * *

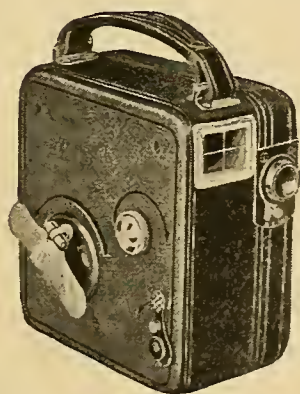
When your film is returned from the processing station it will have both the leader strip and a trailer strip (short lengths of film joined on to the beginning and the end of the reel), the piece at the beginning being sufficient to thread through the projector and connect to the take-up reel before the first frame is reached. When you are assembling a number of hundred-foot reels (or thirty-foot reels in the 9½-mm. size) keep these leader and trailer pieces, splicing them up into one continuous length for storage on a reel kept for the purpose. You will find them very useful for the beginning and the end of the bigger reels and for machine testing purposes.

The PIONEERS in CINEMATOGRAPHY STANDARD and SUB-STANDARD ADVISE YOU

OVER 30 years' experience have proved that only with the highest class lenses and apparatus can good—consistently good—results be obtained. All Pathéscope Motocameras and Projectors are constructed with the same care and precision of scientific instruments, ensuring years of faithful performance.

THE MOTOCAMERAS—simplest to use—are fitted with the best grade scientifically corrected f3.5 anastigmat lenses (famous Zeiss lenses and others up to f2.5 are also available), providing at once for critical definition, and good, clear, detail all over the picture. Motocameras use the most economical of all films, 9.5 m/m., and you will now understand why a full range of Pathéscope apparatus is stocked by all HIGH-CLASS PHOTOGRAPHIC DEALERS.

They will be pleased to show you all models, so why not see the best? Remember, Pathéscope Home Movies are the best in the LONG run.



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MOTOCAMERA "B"
fitted with a high-class f3.5
anastigmat lens £6 : 6 : 0

News of Ciné Societies

EDITOR'S NOTE.—"Home Movies" will be glad to publish each month particulars of the activities of the British Ciné Societies and their future plans. We must apologise to a number of societies for the omission of their reports, which arrived too late for publication. For inclusion in our next issue reports should reach the Service Manager not later than 15th June. "Still" suitable for publication are welcomed.

BRADFORD AMATEUR CINEMATOGRAPH SOCIETY. President, John D. England, Esq.; Hon. Treasurer, J. Pointon, Esq.; Hon. Secretary, H. B. Popplestone, Esq., 2, Lynton Drive, Hemton, Bradford. Studio, Room 18, Top Floor, 18, Barry Street, Bradford.

At the moment we are rehearsing for a film called "Rosalita" (a romance of Coruna). The scenario of this has been written by one of our members (J. Speck, Esq.), who is also producing it for the society. This film will be about seven reels, and will probably be made on 9.5 mm. non-inflammable film. We have obtained the loan of scenery for this production, and we already possessed the costumes, etc., and are now only awaiting the completion of rehearsals and some fine weather to start production. Most of the filming will be done outside, and we hope to have it complete for this autumn.

We also have more scenarios to film (written by our members, of course), E. Normington, Esq., contributing two of these to our number, entitled "The White Lie" and "The Recluse" (a thriller which has been favourably reviewed by the local press). Production will commence as soon as possible.

Our projection department is equipped with both 9.5 mm. and 16 mm. projectors by Pathé and Kodak.

FINCHLEY AMATEUR CINÉ SOCIETY. President, Dr. M. Colurn; Chairman, Leslie Marsh; Hon. Treasurer, Norman A. Little; Hon. Secretary, Miss Pat Anstey, 2, Tregaron Avenue, Crouch End, N.8. This society, formed in 1930, primarily owes its inception to the enthusiasm of two men—Mr. C. E. Bristow and Mr. G. Henson Littlewood.

In September, 1930, the society rented a club-room in North Finchley and embarked on an ambitious programme of production in both 9.5 mm. and 16 mm. films.

They were exceedingly fortunate in having at their disposal two films, made by Mr. G. Henson Littlewood, before the society was formed. One was a propaganda film showing how the amateur film is made, even to the final stages of cutting and editing,

and the other was a comedy entitled "Tit for Tat." These pictures were of immense value to a society in its earliest infancy, a sure proof that we really had a fascinating hobby to offer our prospective members.

Although the society did some very good work at North Finchley, it was speedily recognised that space and



F. Thorniley as the Butler in a scene from "The Last Gift," a Stockport Amateur Ciné Players' Club production.

lighting facilities were far too restricted, and we looked around for a new studio.

We left our first home in June, 1931, and December, 1931, found us comfortably installed in a loft over the local slaughter house in Church End Finchley (a most appropriate place for the making and cutting of amateur films).

Since taking possession of our new studio, we have been able to make great strides in production, and the society has forged ahead. The F.A.C.S. can now claim to have one of the best equipped amateur studios in London.

Club nights are held at 8 p.m. every Monday evening, and in addition to projection of films, the society are arranging for a series of technical lectures to be given by experts.

HOSPITAL SHOWS. During the last two months film shows have been

given in the wards of the Finchley Memorial Hospital, and the Hornsey Central Hospital. A film show has also been given to the children at the Wright Kingsford Home, North Finchley, N.

HOLIDAY COMPETITION. Arrangements are now being made to hold a competition for 9.5 mm. and 16 mm. films of a holiday nature, taken during 1932. This competition is only open to active members of the F.A.C.S.

Judges are Mr. Sinclair Hill, Miss M. H. Lovell-Burgess (The Era), Mr. Val Randall (The Screen), Mr. C. H. Blatch (Finchley Press), and Mr. Terence Greenidge.

SUBSCRIPTION TO F.A.C.S. Active members, £1 15s.; honorary members, 10s. 6d.

One of the most interesting productions of the F.A.C.S. is the "F.A.C.S. Ciné Magazine." This is compiled by Mr. F. G. S. Wise, and is composed of "shots" of every interesting event which occurs at the studio or is in any way connected with the society—i.e., shots of studio dances, sets being erected, visitors arriving at the studio on gala nights, etc., etc.

HULL AND DISTRICT AMATEUR CINÉ SOCIETY. President, Hannchen M. Drasdo; Hon. Treasurer, G. G. Lunn; Hon. Secretary, L. B. Nicholson, "Anlai," Anlaby Common.

This society has been in existence two years and has at the end of each year put on a week's show of its own films.

We still lack a studio of our own, but have found friends, the public and even the police being very kind in lending us locations for our numerous and varied shoots. We had the interior of a real "pub," a real police station, a railway carriage, railway sidings, a drawing office, a steamer complete with foreign sailors, and several barges lent for our nefarious work.

We have found not a little of the fun of film producing in the frequent showing to our own members only, of 50 and 100 foot lengths of film fresh from processing unedited and untitled, when a free criticism of each other's appearance and performance is sure antidote to the swollen head.

This society has produced three films during the past year. There was one three-reeler, "Fugitive," a romantic story of a young Russian engineer who, having been commissioned by the authorities to effect the disappearance of a colleague who has been falsely accused of disloyalty to Russia, takes compassion on his victim and so has to flee the country in fear of his own life. He arrives in Hull by a Swedish boat, where he is tracked down by a girl emissary who, in turn, is watched by a male spy. With the fatal resignation characteristic of their race, the Russian characters are storm tossed in the life of the English city till eventually the fugitive and his "gentle" pursuer become attached and make a dramatic flight together. The earlier part of this film takes place in Russia and it has been our

aim to create an impression of the requisite environment using simple suggestion in the matter of interior sets and by a choice of carefully studied angles in exterior shots.

"Cargoes" is a two-reeler telling the story of a young seaman who smuggles dope into Hull from Antwerp. The dope is transhipped to a barge and the greater part of the film centres round a study of barge life in the river Hull, including police-court scenes. The element of humour is provided by the very low company in the riverside "pub.," whilst scenes of real beauty with appropriate "Seven Seas" titles are shown in the introductory reel shot in the North Sea and the Humber.

"Exchange," a one-reel comedy, shows a rising young broker in the city who engages in gambling transactions and has to face the house committee, who give him the chance of redemption by serving twelve months' sentence at a voluntary penal settlement. We see his reactions to very simple life conditions and his eventual conversion to a new way of life. More than this, his former colleagues are seen to have trodden the primrose path, too, and also suffer the change into beings less rich though more strange. A feature that attracted some interest in this film was the initiation of the culprit into handling bees and the subsequent processes of honey production.

This society has recently received a request from the local Safety First Committee to make a film for propaganda purposes.

MANCHESTER FILM SOCIETY.

Secretary, Peter A. Le Neve Foster, 1, Raynham Avenue, Didsbury, Manchester. (Didsbury 2194.) This Society was founded in April, 1927, and for the first four years of its existence worked almost exclusively on 35-mm. stock, using Pathé Studio and De Brie cameras. Several of its 35-mm. productions were shown publicly at local cinemas.

More recently, however, a change-over to 16-mm. stock has been made, and work is at the moment in progress on a film which deals with a motor racing theme looked at from a new angle.

A new system of lighting will be used on this film, a full description of which will be published in HOME MOVIES in due course.

SHEFFIELD AMATEUR FILM CLUB.

President, Dr. J. Pringle; Treasurer, H. G. Toothill; Hon. Secretary, A. D. Hobson, 65, Pingle Road, Millhouses, Sheffield.

The society was formed in December, 1927, and we had an inaugural meeting early in January of 1928. It was originally the Sheffield Branch of the A.C.A., and we started with a small membership of enthusiasts. There have been numerous changes since then, however, and you will see that we have no longer any connection with the A.C.A. We work quite as an

independent society in the interests of the sub-standard cinema, and since our inception have completed quite a number of films on both 9 mm. and 16 mm. Our last production was a three-reel drama entitled "Resurrection," and took us nearly a year to complete. There is quite a lot of interesting camera work in this, double exposure work and so on. We are at present at work on a three-reel comedy entitled "City Sights." This is quite a humorous thing, and has plenty of local colour. The story commences in the University Rag, and quite a number of the public buildings and places have been used for location purposes. We hope to complete this very soon.

Last week we officially opened our new studio and private theatre. We had a very good night, and the following films were put through the projector:—

"Happy Days," 9 mm. production, by Mr. W. Crookes. "Whipsnade," a 16 mm. picture of the animals at Whipsnade, produced by Peter A. le

Neve Foster, Esq., A.R.P.S., of the Manchester Film Society. "The Romance of Pearl," a fine 16 mm. picture produced by one of our members, Mr. J. W. Gillott, who has made the film in several of our Sheffield works. The reel deals with the manufacture of pearl handles, buttons and fancy novelties. Also there was a three-reel feature travel film entitled "The Land of the Midnight Sun." This was one of the Hon. Secretary's own productions, and deals with a trip up to the Polar Sea, through the great cod fisheries to Finland. The film contains some fine scenic studies, also numerous telephoto pictures of sea fowl and eider duck.

Altogether we had a most interesting evening. Music was provided from a special sound booth with two turntables and amplifier. The screen was an invention of one of our members, Mr. W. Crookes, and was a most ingenious device taking a seven-foot screen, had electrically controlled curtains, and also a coloured lighting scheme controlled by resistance switches.

The studio is wired for 80 to 100 amperes, and we use chiefly incandescent lighting. We have a small

dark room, an office and lounge, and are at present busy making a projection booth, etc., etc. We shall shortly be able to offer a book-lending library in addition to our film-lending library. The illumination of the place is the indirect system. We are proud of our new studio, the more so because we have done practically all the alterations, wiring, and decoration ourselves. The alterations include a shaped false roof, which we have put in, chiefly for the acoustic system.

Our subscription is £1 ls. per annum for gentlemen, and 10s. 6d. for ladies, but we only encourage members who are interested in the photographic and technical side of film production. Our programmes consist of production activities, lectures, projection, and research work. We make our own sets, and run the whole studio on professional lines. We feel by doing this we are able to produce better pictures, and our members are able to help in their own ways ever so much better.

STOCKPORT AMATEUR CINE PLAYERS' CLUB.

President, A. L. Sinclair, Esq.; Chairman, P. C. Peirce, Esq.; Hon. Treasurer, Miss A. Brooks; Hon. Secretary, H. W. Greenwood, "Penrhos," Beaufort Road, Ashton-under-Lyne.

This club is one of the oldest organisations devoted to amateur cinematography, as a group of the founder members commenced operations during the autumn of 1927, although the club proper was not formed until the summer of 1928.

The club was established as a self-contained unit, not connected in any way with any other organisation. It has succeeded in making a place for itself in the public life of Stockport, the town in which its headquarters are situated, although its members are drawn from various parts of the surrounding districts. The membership of the club is open to all who are interested in any branch of cinematography, whether it be actual camera work, acting, or any one of the many sides of the hobby.

The membership is divided into two classes, i.e., full members and associate members. The full member is entitled to every privilege the club has to offer, e.g., use of all equipment, studio, etc. An associate member is at liberty to attend the meetings and discussions which take place throughout the winter session.

The membership subscriptions are as follows: Full member, £1 ls. per annum; Associate members, 7s. 6d. per annum.

During the winter months projection meetings are held monthly. Films loaned by other clubs and societies are screened at these meetings, together with films made by individual members of the club. These meetings are concluded with discussions on the films which have been projected.

Work is commencing in June on the next production, "The Nine Ladies of Stanton Moor." This film

SPECIAL FACILITIES FOR MOVIE MAKERS.

It is not generally known that amateur cinematographers may obtain permits to make films of the express trains of the London & North Eastern Railway Company. Interesting shots of trains running through beautiful country can be secured with the help of these permits. The Manager, Service Department, HOME MOVIES, will be glad to make all the necessary arrangements for you if you will drop him a line.

when completed will run to a considerable length and will be a complete departure from the usual type of amateur film.

The club is in the fortunate position of having the use for its projection meetings of one of the most completely fitted amateur cinema theatres in the country. This theatre is the property of Mr. J. Hidderley, whose camera work has received very high praise in the Press from time to time.

WARRINGTON FILM SOCIETY.

President, Thomas S. Steel, Esq.; Hon. Secretary and Treasurer, Edward Steel, Esq., Mill Street Chambers, Warrington.

WESTCLIFF-ON-SEA.—THE GLENDALE AMATEUR FILM SOCIETY has now been in existence for eighteen months, and during this time the months have all been well occupied. The first film made was one taken with interior settings, a big undertaking for a newly formed Club. This proved a great success, and so we turned our energies to that of indoor photography. Two fine films were thus obtained, whilst a third is now in the course of production. Some splendid films have also been obtained of notable outdoor events, and at the present moment we are engaged in filming Westcliff and District from the air.

Arrangements are also being made for the joining of our Film Society and

a local Stage Society, which we hope will prove successful.

Applications for membership should be addressed to the Secretary, 64, Genesta Road, Westcliff-on-Sea, Essex.

THE WEST MIDDLESEX AMATEUR CINE CLUB. There is no doubt that the enthusiasm for Amateur Cinematography seems to be steadily increasing. Although the W.M.A.C.C. has not yet attained its third "birthday," the wide field covered by the members is very creditable.

At least 25 films have been made by members since the Club's inception, and progress is still maintained. These films have varied from travel films to drama and comedy. Apart from modern scenes, Oriental, Gipsy, and Continental stories have also been undertaken. Our President, with a few members, have fitted up a small studio for their own use and this was kindly offered to those who wished to do interior work, and has proved a great advantage.

The Club has already made one film this year and is now commencing on a further production which will combine interior and exterior shots. The latter film is under the control of a Production Manager who is responsible for all arrangements.

Meetings are held once a week and those who are interested in any branch of Amateur Cinematography and would like further particulars of the above Club should communicate with the Hon. Sec., E. Morant, 87, St. Kilda Road, West Ealing, W.13.

WIMBLEDON AMATEUR CINE CLUB. Headquarters, 90, High Street Passage, Belvedere Grove, Wimbledon; Hon. Secretary, H. C. Bealby, 34, Murray Road, Wimbledon.

ADVANTAGES, RULES AND OBJECTS OF THE CLUB

TO THE CINEMATOGRAPHER. One of the objects is to bring together all interested in 9.5 and 16 mm. cinematography with a view to an improvement in work.

TO THE DIRECTOR. All interested in directing are asked to join, and have the co-operation of the other members.

TO THE ARTISTES. Many are wanting to take up film acting as a hobby in a small way, and this is a great chance for all those who have had little or no experience in amateur theatricals.

TO OTHERS. There is, in any film studio, plenty of scope for the electrician, scenario writer, film editor and carpenter; all will be welcome at the club and will be of great assistance.

MEETINGS. Meetings, at present, are held every alternate Friday at 8.0 p.m., when lectures, shows, demonstrations and debates take place, together with any rehearsing necessary for the current production.

FILMS. Members are urged to exchange films between themselves; a book is provided for this purpose at the club.

COST OF FILM. The cost of any film is not included in the subscription, any expense being shared between the members by arrangement.

OUTINGS. Visits to places of interest to the cinematographer are arranged throughout the year.

ATTENDANCE ON LOCATION. It is the duty of the cast of any film to be present when filming; regular attendance will be appreciated by the club. Should any member be unable to attend, previous notice must be given.

TERMS OF MEMBERSHIP. The annual subscription is 10s. 6d., with an entrance fee of three shillings. Holders of membership cards are entitled to be present at all meetings organised by the club.

ADVICE. Advice on any subject will be given willingly by letter or at the meetings.

ODDMENTS

ANY exposure meter is better than none, but for preference choose the type which requires the minimum of estimating on your own part. There are a number of types now available which cut down the personal factor to a minimum, and with one of these there is no need to waste a foot of film through wrong exposure.

* * *

If you are in the habit of splicing your hundred-foot 16-mm. lengths on to four hundred foot reels do not throw away the small tin spools on which the film is returned from the processing station. They come in very handy when editing and assembling the various scenes for a completed film.

* * *

If your projector is too noisy for comfort it can be silenced in several ways. Much of the projector noise in an ordinary living room comes from a kind of drumming effect for which the table or sideboard acts as a sounding board. A spongy rubber kneeling mat which can be obtained from any draper's quite cheaply makes an excellent damping device for projectors and cuts down the noise considerably. Too large a loop causing flapping of the film against the projector casing, film which is too dry, and lack of lubrication are three causes of unnecessary noise. Finally, a sound-proof case can be obtained to enclose the projector, the picture being shown through a small plate glass window in front of the sound-proof cabinet. These cases are professionally known as "blimps." They have to be specially constructed as provision must be made for ventilation of the projector without too much noise coming through the ventilating hole.

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(Continued from page 19)

is made from a piece of five-ply with a veneer of oak, mahogany or some other ornamental wood, rubbed down and finished with oil varnish or French polish. The baffle is fixed by means of angle brackets to a horizontal baseboard made from inch-thick wood 8 or 9 inches in width. A row of screws driven through the baffle into the forward edge of the baseboard gives additional solidity.

A Roller Blind Screen

From the ironmonger obtain a blind roller, whose length is the same as the width of the baffle, and a pair of supporting brackets. A spring roller is the most convenient, but there is no reason why the old-fashioned pulley blind should not be used if desired. Attach the blind roller by means of its brackets to the top of the baffleboard. Cut out your screen from

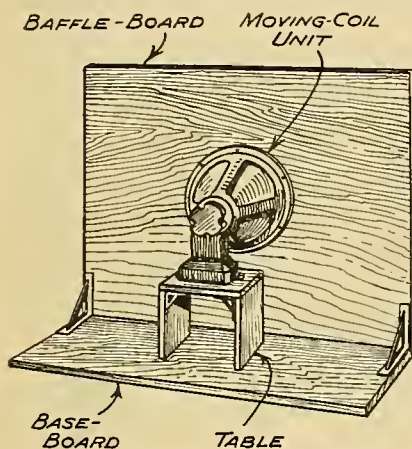


Fig. 4. A moving coil loud-speaker unit behind the combined screen and baffle.

American cloth or stout white linen and fix one edge to the roller by means of tacks. The bottom edge should be hemmed just like that of an ordinary blind and into this hem a blind slat is inserted. Fix a screw-eye into the middle of the lower edge of the slat and a screw hook into the baffleboard as close as possible to the bottom. To bring the screen into action all that you have to do is to pull it down and to slip the eye over the hook.

The Loud Speaker

Most loud speaker units of the balanced-armature type and many of the moving-coil pattern are made to screw directly on to the back of baffleboard. See that the hole in your baffleboard is of the same diameter as the metal ring which supports the cone and fix the unit in position, preferably with a felt ring between the ring and the wood. Personally I have a preference for moving-coil units not designed to be attached to the baffleboard. If the unit is so attached there is always the risk that the board itself will vibrate and this may lead to rather unpleasant resonance effects. Fig. 4 shows a very good way of mounting one of the heavier moving-coil units

not intended for attachment to the baffleboard. A small table of just the right height is made from inch-thick white wood. The top may conveniently measure about 7 inches in width by 5 from front to rear. The height of the supporting battens will of course depend upon the dimensions of the baffleboard and those of the particular loudspeaker unit. You can very easily ascertain the height required by placing the loudspeaker unit on what is to be the top of the table and then making a pile of books beneath it until just the right height is reached. Measure the distance between the underside of the table and the top of the baseboard and you know the required height of the battens. Fix the battens to the table top by means of angle brackets and screws.

To American Visitors

HOME MOVIES extends a hearty welcome to all United States movie enthusiasts who are visiting Great Britain this season. We trust they will take home a fine haul of first-class "shots," and will become frequent visitors to our shores.

Service and repairs to cameras popular in America can be obtained as follows:—

"FILMO"—ALL MODELS.

BELL & HOWELL, LTD., Morley House, Upper Regent Street, W.1. (Quite close to Oxford Circus and opposite the Polytechnic.)

CINE KODAKS AND KODASCOPES.

KODAK LTD., Kingsway, W.C.2. (Holborn, British Museum or Strand tube stations.)

VICTOR CAMERAS AND PROJECTORS.

DALLMEYER, LTD., 31, Mortimer Street, W.1. (Near Oxford Circus.)

PATHEX CAMERAS AND PROJECTORS.

PATHESCOPE, LTD., 5, Lisle Street, W.C.2. (Leicester Square tube station.)

American photographic publications can be obtained at WESTMINSTER PHOTOGRAPHIC EXCHANGE, 62, Piccadilly, 111, Oxford Street, and 119, Victoria Street, Westminster; WALLACE HEATON, LTD., New Bond Street and Berkeley Street; SANDS HUNTER, LTD., Bedford Street, Strand.

9½-mm. Pathe film is obtainable at most large drug stores and photographic dealers and is processed by Pathescope, Ltd., at above address. 16-mm. film can be obtained in the following brands:—

CINE KODAK: Processing Station, Kodak, Ltd., Kingsway, W.C.2.

SELO: Processing Station, Warley, Essex.

AGFA (Novopan, etc.): Processing Station, Agfa, Ltd., Vintry House, Queen Street Place, E.C.4.

Selo film is a negative-positive film, the processing station returning the

original negative with one free positive. Cine Kodak and Agfa are reversal films.

When exposing in London, remember that the London atmosphere is always slightly hazy, unlike that of New York. To get best results use a good exposure meter and avoid under exposure.

The technical staff of HOME MOVIES is well acquainted with cine conditions on both sides of the Atlantic, and will be pleased to give advice on request.

On Cleaning Film

DO not forget to clean your film occasionally. Special cleaning fluids are sold and one firm of manufacturers sell a special attachment for their projector which cleans the film as it passes through. Normally, however, a film can be very easily cleaned by pulling it through the folded pad of soft material impregnated with one of the special cleaning fluids. You will be surprised at the amount of dirt which comes off on the first try.

A cleaner and better picture with much less chance of dirt clogging the "gate" and giving a fuzzy edge to the pictures will result from a little trouble in this connection. Kodacolor film in particular is very sensitive to dirt and oil and for proper projection of this film the tiny grooves must be kept very clean. Film cleaning fluid is sold by all the leading manufacturers and can be obtained through your dealer.

Second-Hand CINE CAMERAS

You can save pounds on your cine outfit by visiting Sands Hunter's Showrooms—just off the Strand. Here is an assortment of second-hand cine cameras at prices you can easily afford, every one is guaranteed in first-class condition.

9.5-mm. Pathe Motocamera, F/3.5, Steller Anastigmat lens, set of magnifiers, leather case, in excellent condition, list price £12 : 10 : 0 ... for £8 : 7 : 6

9.5-mm. Pathe Motocamera, F/3.5 Steller Anastigmat lens, in excellent condition, list price £10 : 10 : 0 ... for £6 : 17 : 6

16-mm. Model B Cine Kodak, F/3.5 Kodak Anastigmat lens, camera takes 50 ft. or 100 ft. spools of daylight loading roll film. leather case, original price £25 for

£12 : 10 : 0
16-mm. Ensign Auto Kinecam, F/2.6, Anastigmat lens, normal and fast speeds, for 50 ft. or 100 ft. spools of daylight film, in new condition. ... Cost £18 : 18 : 0 for

£13 : 10 : 0
16-mm. Model B Cine Kodak, F/6.5 Kodak Anastigmat lens, for 50 ft. or 100 ft. spools of daylight loading film, leather case, original price £18 : 18 : 0 for

£7 : 12 : 6
16-mm. Zeiss Ikon Kinamo, S.10, Carl Zeiss Tessar lens, F/2.7, camera takes 33 ft. lengths of daylight loading film, in brand new condition, present list price £24 ... for £16 : 12 : 6

16-mm. Victor, Dallmeyer F/3.5 Anastigmat lens, three speeds, leather carrying case, present list price £43 : 10 : 0. in brand new condition, for ... £33 : 10 : 0
16-mm. Bell & Howell Filmo, 75, F/3.5 Cooke Anastigmat lens, leather case, in first class condition ... for £25 : 0 : 0

If you cannot call, write for full lists

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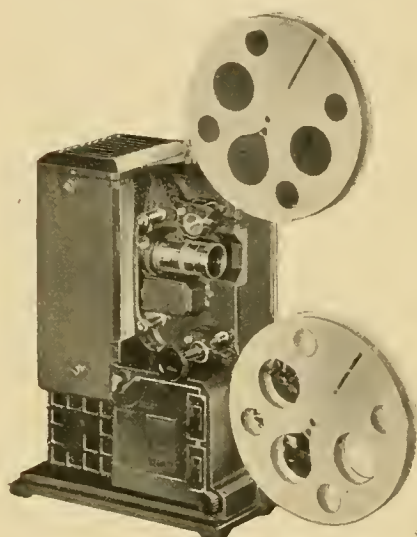
NEW CINÉ APPARATUS

TESTED AND REVIEWED

This section will be devoted each month to impartial tests and reports on ciné apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment.

Kodascope Projector—Model K

THIS, the latest projector to be marketed by the Kodak Company, stands in the very front rank of 16-mm. projectors for home and educational use. As will be seen from the accompanying photograph, it is neat and compact in appearance, while its operation is a sheer delight to any ciné enthusiast. Threading has been reduced to the utmost simplicity, both in passing the film round the feed and take-up sprockets and in the gate itself. This latter, by the way,



The new Kodascope K Projector.

can be removed for cleaning when desired. Guide lines are provided to show the correct size of loop.

The controls for operating the machine are placed conveniently to hand on the right of the machine as seen by the operator from the back. Three switches control respectively the forward, reverse and still picture movements, the projection lamp and motor, and an accessory lamp for threading and selecting spools. This last, which can take any form desired by the user and can conveniently be a shaded table lamp, plugs into the apparatus in such a way that when the machine is running the pilot lamp is switched off and vice-versa.

High Power Lamp

A special 260-watt lamp is provided and the illuminating system is such that a particularly brilliant picture (even for this wattage) is projected on the screen. In operation the Kodascope K is remarkably silent and completely free from the irritating clatter

which is characteristic of some types of projector, the residual noise being more in the nature of a low hum. This is particularly important in view of the growing popularity of home talkies and musical accompaniments for silent pictures.

Oiling, which is often neglected by the home ciné user unless made very simple, has been carefully thought out, the majority of the working parts being kept oiled from a central oiling point, the remaining points being very easily lubricated without taking apart any portion of the machine.

Rewinding

Once the film has been run through the projector it is only necessary to attach the end to the upper reel and to touch a lever for the film to be rewound automatically in a few seconds. Cool working over long periods, which may be necessary in educational work, is assured by fan cooling for the lamp.

Naturally a machine of this class is not cheap, just as one cannot expect a Rolls-Royce for the price of a Ford; but in view of the admirable workmanship and the perfection of projection and operation, the price of £79 10s. (with an additional £5 10s. for the resistance necessary when running the projector from 200-250 mains) is by

no means high. It can be strongly recommended to all who require a really high-grade instrument.

Agfa Movex 16-mm. Camera

THE new Agfa Movex camera is a very welcome addition to the line of excellent 16-mm. ciné cameras now available. As will be seen from the accompanying photograph, it is

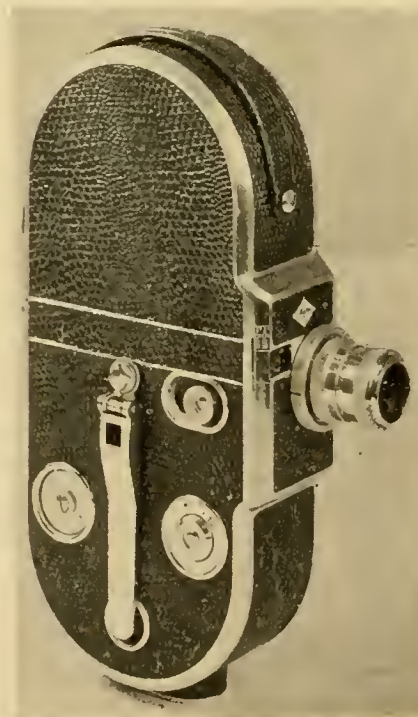


The Ensign Kinecam Title Writer.

neat and compact in form and displays throughout a very high standard of workmanship. Taking the full 100-foot reels with the standard 16 pictures a second as well as half speed, the Movex operates with great smoothness and precision, the interior mechanism being more than usually quiet. The control of the motor is obtained by the sliding button in the recess mounting shown immediately to the left of the lens. The button slides backwards and forwards, running the motor when it is in the rear position and remaining at the "on" until slid back by the user. This arrangement is very useful when the camera is operated on a stand and the operator wishes to include himself in the scene, for it is only necessary to start the camera going, walk round it into the scene and return and stop the motor when desired. The entry into and return from the scene, which will only occupy a short length of film, can be cut out during editing.

The View Finder

The view finder is of the direct type and by holding the camera firmly



The new Agfa Movex 16-mm. Camera.

against the forehead it can be sighted very conveniently in a well-balanced position. The lens is instantly interchangeable for one of different focal length by means of a bayonet catch instead of a tedious unscrewing. Provision is made in the neat carrying case for this second lens when required. The view finder, too, has a magnifier which can be slid into place in a second when changing from the 20 mm. lens (which is the standard fitting) to either a 50 or 80 mm. focus, as required.

An admirable compromise between the simplicity of the fixed focus lens which gives poor results on close-ups and the trouble of an accurate focusing mount, is made by providing a two-position mount marked F and N; at the F setting everything except a close-up is in focus, while at the N position close-ups are in good focus.

During the testing of two hundred feet of various makes of film in this camera use was made of this adjustment on several occasions with excellent effect, and it should do much to simplify high-grade home cinematography.

The interior of the camera is as well finished as the exterior and threading is particularly simple, guiding lines being provided to show the path of the film and the accurate size of loop.

The winding handle is sufficiently large to enable the powerful motor to be wound with ease and after winding folds back flat against the case, as shown. A very clear footage indicator can be observed on the left of the starting handle, and further indication of the careful thought given to this design is the provision of two tripod screw holes, so that either the English or the Continental screw thread can be used.

We understand the camera is being marketed at £37, complete with carrying case, a price which we consider very reasonable in view of the high grade performance and workmanship.

The Ensign Kinecam Title Writer

THE tremendous improvement which can be introduced into amateur films by the judicious choice of explanatory titles has already been emphasised in this magazine. One of the most useful devices to facilitate title-making by amateurs is the Ensign Kinecam Title Writer, submitted to us by Messrs. Ensign, Limited, of London.

This consists, as will be seen from the photograph, of a substantially made metal structure, carrying at one end a metal frame with spring clips into which title cards can be slipped, and at the other a means of attaching the Ensign Autokinecam (either the single lens or super model) and for centring the lens.

To set up the device it is only necessary to grip the end of the titler between the special circular metal baseplate supplied with the outfit itself, while centring the lens is effected by unscrewing it from the camera itself and replacing it in such

a way as to pass through the lens-centring device. The lens is now set for a two-foot focus, after which any title card inserted in the frame can be filmed for any convenient length of time, the size of the frame being such that the title card will fill the picture when projected.

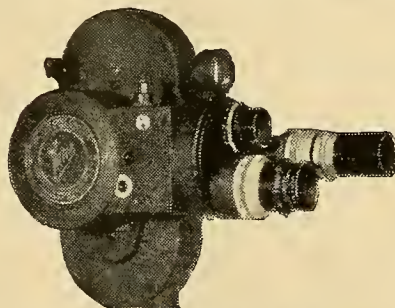
In our illustration the special HOME MOVIES title, "The End," is shown in position; but the manufacturers also supply a number of different cards, together with lettering nibs and both black and white ink, so that any titles required can be prepared.

For filming by daylight, outdoors or near a window, half-speed is used, with a stop suitable for the light, instructions on the choice of stop being given with the outfit. In filming by artificial light, the makers recommend a 100-watt or two 60-watt lamps 8 or 10 inches from the title card, with an aperture $f2.6$ at half-speed.

This device should be found very useful by all owners of the Ensign Kinecam, to whom we can recommend it as being thoroughly well made and requiring no special skill to operate.

Selo Panchromatic Safety Film

CINE film for amateurs is sold in two sizes— $9\frac{1}{2}$ mm. and 16 mm. In other size it is possible to obtain either "reversal" film, with which the actual film you take is returned to you as a positive, or "positive-



The Victor Ciné Camera reviewed on this page.

negative" film, with which the film you take is developed as a negative and a positive printed from it.

Messrs. Selo, Ltd., the well known British film manufacturers, who were quite early in the field with "positive-negative" orthochromatic film which has become deservedly popular, have now produced a panchromatic "positive-negative" film, which we have recently had the opportunity of testing.

The film is conveniently packed in a square carton with a leading strip of opaque black film, the edge of the spool being protected by a metal spring band, from which protrudes sufficient length of film for threading the camera. After loading the spring clip is removed and three feet run off after the camera is closed, whereupon the beginning of the film itself reaches the "gate."

The test film taken in various lighting conditions using a 2X filter showed good colour rendering and latitude in exposure.

While we noticed a certain amount of granularity compared with the best reversal film, there is, of course, the very distinct advantage in the negative-positive process that one always retains the undamaged original negative from which new positives can be made when desired, all equally as good as the original. Amateur ciné enthusiasts will find this panchromatic stock particularly useful when experiments in cutting and editing have to be made, for the cost of further positive prints is considerably less than the cost of copies made from reversal film. We should like to see a reduction of grain in this film in view of its other excellent qualities, and we understand that improvements are rapidly being made in this direction.

So far as the speed of the film is concerned, this appears to be about the same as that of the orthochromatic negative-positive film marketed by Messrs. Selo, Ltd., for some time, and which has been deservedly popular.

The positive print is very clear and brilliant—an important point when using a projector with limited illumination. A word of praise must also be given to the very prompt processing for which this company is well known.

The Victor Ciné Camera

VERY popular in the United States, but not so well known as it deserves to be over here, is the Victor Ciné Camera, one of the pioneers in the 16-mm. field. In the model submitted to us by Messrs. J. H. Dallmeyer, Ltd., the London agents, there are many well-thought-out features of particular appeal to the more advanced worker, but which at the same time are of equal use to the beginner. Direct visual focusing, for example, is obtained by rotating the turret head so that the lens to be used comes in front of a tiny focusing screen viewed through a special eyepiece. Accurate focusing can thus be obtained and the lens quickly returned to the taking position.

Accurate viewfinding on close-ups is provided for by an adjustable finder. Slow-motion for the analysis of sports shots and similar subjects can be obtained by a simple adjustment, while for bad lighting conditions half-speed, or eight pictures per second, is also obtainable, as well as normal and two other intermediate speeds for special work.

A three-lens turret in which various combinations can be utilised, a long-running motor, simplicity of threading and a good positive control of the motor are all points of appeal.

The workmanship throughout is of a high order and experience in the use of this camera prior to receipt of the model under review, as well as of the instrument described, enabled us to place it in the recommended list of high-grade ciné cameras for the most exacting user.

(Continued from page 18.)

"I'm so sorry, my dear boy." And he would skip out of the way, only to come back again right in front of the lens in a few seconds' time owing to his excitement.

However, we got the film made at last and sent it off to be developed. At the private view we were all very satisfied with it, though we had to cut one or two pieces, such as the regrettable episode when the Virgin Queen dismounted from her palfrey on to a banana skin. As a comic relief, though, we left in the bit where General Gore-Battleby got his finger jammed in the spring when winding his crossbow. His facial expressions were quite wonderful, but, as the vicar said, it luckily wasn't a talkie.

It was quite clear that we were going to show to a full house. The box-office takings were marvellous, and a couple of hours before the show began, when I went down to try out the projector, there was a queue standing from the door of the hall to that of the "Dog and Duck." At least it seemed like that, though possibly, of course, the queue extended just the other way.

"Put this plug into that socket and switch on," I said to young Joe Gumbleby, my volunteer assistant. He pushed, he switched. There was a blinding flash and every light in the village went out. An urgent inquiry sent round to the village power station (we make our own juice in Sploshbury) disclosed that not only every fuse in the place, but also the father of all fuses in the power station itself had gone up in blue flames. I couldn't make out why until I found that Joe Gumbleby—to whom I had entrusted the connecting up of the leads to the plug—had attached one wire to both plugs and left the other doing nothing in particular. Eventually we got things sorted out, and a quarter of an hour before the performance was due to begin I was able to run the film over. I dashed off to change whilst the hall filled with a large and expectant audience.

"... No further words are needed from me," said the vicar. A faint cheer from the choir boys was quickly repressed by the organist. "I will now ask Mr. Reeler, the famous amateur film photographer, to give us forthwith the silver screen treat which we have been awaiting with so much expectation."

The lights went out. I switched on. The projector began to purr its little song. Next instant the words "THE END" appeared upon the screen. I could not find the switch in the dark. And before I could stop that wretched machine the loving pair at the foot of the stairs came slowly unstuck from what should have been the final kiss, whilst

the Virgin Queen floated backwards up the steps of the Hall. As she did so roses flew from the steps into the hands of courtiers whilst a herald galloped backwards off the scene.

"Better'n Charlie Chaplin, danged if it aren't," roared old Granfer Moggs above the shrieks of mirth that filled the hall. Of course I put matters right very quickly, but if you will believe me there was a petition next day signed by the whole village asking for the film to be shown as it began at first and not as it was finally given.

Truly Art is a hard mistress.

THE REELER.

ROYAL FILM MAKERS

(Continued from page 23.)

to assist him and immerses himself in the work. Anxious to do as much as possible in the time available, the Prince sees that not a moment is wasted. The films are run through and the redundant and dull parts cut out. The order of the scenes is carefully selected; sometimes they occur in the same sequence as that in which they were taken, but if it gives variety to transpose a scene, this is done to improve the film.

Considerable time is spent by the Prince on writing the titles. Often the first thoughts are rejected, and a title may be revised five or six times before the right one is hit upon and adopted. He is keenness itself to see the result of one of his films and makes no attempt to disguise his interest. Directly a film is developed, it is returned to the Prince, perhaps at St. James's Palace or else at his house near Windsor. No special room is used for showing the film, but the dining room or any other room in which he happens to be is utilized for the purpose. A table is put into position and the projector placed upon it, a pearl bead or silver collapsible screen is put up on another table at the other end of the room, then the Prince orders the blinds to be drawn and the film is run through. Sometimes the Prince himself will connect up the film in the projector and run it through, at others he stands by watching the film with an expert eye, looking for the good shots where he has caught just what he wanted, and noting the dull patches which need cutting out. Once engrossed in the editing of the film, he may spend hours upon it.

At least 75 per cent. of his films are usable, but he deals with them ruthlessly and cuts with an unsparing hand any part which does not please him. For instance, he cut down his African film from something over 3,000 feet to 1,500 feet and the result is a film that need fear no comparison with any travel film made in the Dark Continent, a film of high quality and sustained interest throughout.

(To be continued.)

HOME TALKIES ARE HERE!

(Continued from page 28.)

16-mm. films designed to run with sound and the 16-inch theatre discs are used so that any 16-mm. sound-on-disc film can be used on any of these machines.

While the number of films in sound libraries is comparatively small at the moment, it is growing, and there is no reason whatever when the public demand justifies it why any of the films you see in the picture theatre should not be available for the home user.

So far we have dealt only with sound-on-disc for the home equipment as this is comparatively inexpensive and already available. The British Thomson-Houston Company, however, known generally as the B.T.H. people, are already arranging to market a 16-mm. sound-on-film equipment for the home but this, from all we can gather, will be more expensive than the sound-on-disc equipment now available. In the United States a great deal more progress has been made and there are dozens of firms marketing synchronised turntables and projector, and a very large number of library films of an amusing and instructional nature are available. The Radio Corporation of America's subsidiary, the R.C.A. Photophone Company, who are well known in this country for their professional films, is marketing a 16-mm. sound-on-film equipment, and in this case the sound-track runs down one side of the film in the space ordinarily occupied by one set of perforations, the film in this case having perforations on one side only and not on both as is usually the case.

9½-mm. home talkie equipment is also available, for obviously it does not matter whether the synchronised turntable is run in conjunction with a 16-mm. or a 9½-mm. projector.

(To be continued.)

AMERICAN EQUIPMENT.

Readers who are desirous of purchasing American equipment not generally obtainable in this country should communicate with the ROTHERMEL CORPORATION LTD., 1 Willesden Lane, N.W.6, who have special facilities for obtaining such apparatus owing to their extensive American connection. This company is also specialising in Home Talkie equipment and the Kemeo camera and projector.

YOUR HOLIDAYS. If you wish for information concerning any part of the British Isles or Europe, the Manager, Service Department, HOME MOVIES, will be happy to supply you with it. When writing please state your requirements clearly but shortly, together with any other particulars which may be helpful—e.g., how much you wish to spend, how long you propose to be away, kind of scenery required, and so on.



The ingenious mirror device described in this article will enable the invalid to enjoy all your best films and library features, with the aid of a bed table.

ENTERTAINING THE INVALID

By W. KINGSTON

QUITE apart from the ordinary invalid, who is at least as delighted as anyone else to see your movies, there are hosts of people who are compelled by permanent or temporary illness to lie flat on their backs, and the whole day through have nothing more interesting to gaze upon than a plain, unornamented, white ceiling.

Who, so situated, would not be overjoyed at the chance of seeing, even once in a terribly long while, something actually happening? The

gratitude, and the pleasure, would be immeasurably greater than in the case of those who can, if they so please, go to the "pictures" any day of their lives.

It is quite a simple matter, too, to project films on to the ceiling, and even as straight upward as the photograph suggests, which would be necessary for a patient who could not move at all. All that is necessary is some kind of mirror, fixed at an angle, and fairly near to, the lens of your projector. If you are possessed of a reflex camera, it is easy to use its slanting mirror in the way shown in Fig. 1. Remove the lens, and also the focussing screen on top of the camera. The camera itself can be supported upon a book or any convenient object to bring it to the correct height opposite the lens. By looking down at the mirror, as shown in the illustration, one can very quickly decide when the lens, as seen reflected in the mirror, is sufficiently centred.

An equally simple, but more permanent, arrangement can be set up by means of the few objects shown in Figs. 2 and 3. A piece of wood is cut to about the height of the projector lens above the table. One end is rounded, and bored to take the long $\frac{1}{8}$ -inch screw shown. Two of the small brackets will be secured by the screw and nut to this wooden upright, so as to hold the mirror-board at any desired angle, which, for a direct upward throw, would be 45 deg. to the base. The remaining brackets are for securing the upright to the baseboard, which they should do in a line with the lens. The mirror may be any small piece of ordinary thin mirror glass, though more perfect

definition will be obtained by the use of "surface-silvered" mirror. This has the silver surface exposed except for possibly a coat of clear laquer to prevent tarnish, and is therefore easily scratched. It can be obtained from any large plate-glass merchant.

Placed on an invalid's bedtable, as shown in the illustration, there will be no need to tilt the projector. The mirror may need slight adjustment to get the picture in just the most comfortable spot to meet the patient's gaze, and of course a little focussing will be required. If your projector has more than one lens, it will be the shorter one for this purpose. A more capable patient might often find solace for the weary evenings in working the projector for himself.

It should be noted that titles, and in fact all films, will be reversed by using the mirror, as regards left and right. In the great majority of action films this will matter not a jot, but in cases where the presence of material wording, or other circumstance makes desirable to show the pictures the right way round, the film can be re-wound on the reel before starting, so as to reverse the surfaces.



Fig. 1. The owner of a reflex camera can use it for vertical projection.



Fig. 2. The parts are readily available and cost practically nothing.



Fig. 3. The finished device is neat and business-like.



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PITMAN'S FILM-PLAY PRODUCTION FOR AMATEURS

By G. H. SEWELL

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JUNE 1932

QUERY COUPON

This Coupon, available throughout the month of JUNE 1932, should accompany your question.

(Continued from page 25.)

out of focus on the right-hand side, although sharp enough on the left. On re-focusing to get it sharp on the right-hand side the left portion was out of focus. I have not noticed this defect when showing the film at home on a smaller screen. Do you think that the use of a larger screen had anything to do with it?"

Answer.—The fault you mention is undoubtedly due to dirt in the gate of your projector—probably an accumulation of a waxy substance on one or other of the film guides. Open the projector gate and examine it and you will probably find that there is dirt in the guides sufficient to hold one side of the film permanently out of focus. Remove this gently with either a bone scraper or a wooden match. Do not use any hard or sharp instrument, such as a knife, as it will injure the smooth surface of the gate and scratch films in subsequent projections. The gate of the projector should be examined from time to time for dirt (see your instruction book provided with the projector).

Editor's Note.—A further letter from this correspondent shows that the fault has been correctly diagnosed.

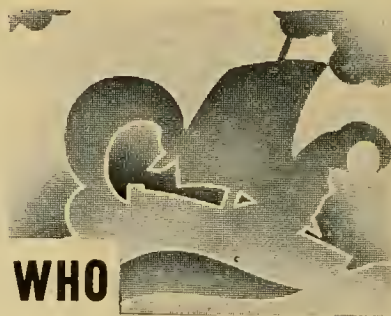
Keep your Film Moist!

L. R. T. (Hyde Park): "A four hundred foot reel of film taken the year before last was recently projected and did not seem so good as when originally shown. The picture was steady enough but it seemed difficult to keep it sharp and appeared to jump in and out of focus erratically. The film seems rather stiff and slightly curled. Has it deteriorated and is there any remedy, as I rather value this film?"

Answer.—Too many ciné users ignore the recommendation to keep their films in a container with a moistened pad. The non-inflammable film universally used for home cinés in these days needs a certain amount of moisture to keep it pliable. If you are not using one of the circular cans containing a pad of absorbent paper which is moistened periodically soak a sheet of newspaper in water, blot off the superfluous moisture, and wrap your reel in this, afterwards enclosing the wrapped reel in a moisture-proof box or in a water-proof case or, indeed, anything else which will prevent the paper drying quickly. If the film is left like this for a day or two it will absorb the moisture from the newspaper and will become pliable again and will project as well as new with much less risk of breaking. If you have a number of reels and do not want to go to the expense of a number of special cans, get a metal biscuit box from your grocer, pack the reels in this and keep a folded sheet of moistened blotting paper in the box.

F. W. (Hendon) writes: "How can I get moonlight effects with my Ciné Kodak?"

Answer.—Professional moonlight effects are often obtained with panchromatic film and a red filter, which gives a violently contrasting effect, particularly darkening the sky. The film is then stained blue. Amateur ciné users can get a similar effect by under-exposing, facing the sun, when this is behind a cloud or obscured by a tree or similar object. Use two stops smaller than the correct stop for the light available if full exposure were required. Instead of staining the film drop a piece of blue gelatine or celluloid in front of the projection lens when showing. Attachments for giving colour effects in this way can be purchased from your ciné dealer.



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THE EDITOR'S NEWS REEL

*"I go to visit the
Movie Man, for whom
I've writ a play."*

BEN JONSON

THE reception given to the first number of HOME MOVIES has far exceeded our most sanguine expectations. Letters of congratulation have poured in from all parts of the country and as these notes are being written similar appreciations are beginning to arrive from abroad. A selection from our mail bag is published on another page from which it will be seen that our policy has received general approval. May we take this opportunity of sincerely thanking all those who have written to us expressing appreciation of HOME MOVIES, and to say that it has been quite impossible to reply to them all individually

Some New Features

This month we are able to present to you a further wide selection of articles of special interest including the story of how Their Royal Highnesses The Duke of York and The Duke of Gloucester make their own films. The account we gave last month of The Prince of Wales' film activities has aroused widespread attention and the Royal interest in the hobby has given a valuable stimulus to the industry as a whole.

In every "popularity contest" you will find that Mickey Mouse, The Silly Symphonies and similar film cartoons rank very high. Many readers have written asking us just how such pictures are produced and we are glad to be able to publish this month a fully illustrated explanatory article on the subject. In a further issue we shall give details of the camera work required, but meanwhile our present article will answer most of the questions which have been put to us.

Home Talkies

Rapid progress is being made in the perfection of home talkies and in the second of Mr. Harry P. Wootton's articles many new facts are published

for the first time. It is likely that both sound-on-disc and sound-on-film will flourish side by side, both having important advantages. Much more progress has been made in the projection of home talkies than in their production at home, nevertheless, progress is being made and we have recently had the opportunity of inspecting some very promising apparatus by the aid of which it should be possible, before long, for amateur ciné societies to produce sound films of a very high standard without the cost of the apparatus being excessive. We shall be very pleased indeed to hear

TO READERS!

**This is YOUR Magazine
to guide and help you
in every way.**

**Your suggestions and
criticisms will be
welcomed.**

**What are your views
on Home Movies?
Write and tell us!**

from amateur workers in this field and to publish where possible a description of their experiments.

Professional Aid

Perhaps the most important news so far as the amateur ciné societies are concerned is our announcement this month that we have been able to persuade Mr. Adrian Brunel, the well-known film producer, to write a special series of articles for HOME MOVIES giving professional advice in the amateur production of amateur films.

Mr. Brunel tells us that he is convinced that the British Amateur Ciné Society holds much latent talent and that he looks to these societies to produce splendid material for the advancement of the art. The first of his articles will appear next month.

Our Query Service

Readers of HOME MOVIES have responded in large numbers to our request that they should send suggestions and criticisms, and the free query service has proved one of our most popular features. From these letters and queries it is evident that there is a widespread interest in the details of professional film making, particularly in so far as these can give suggestion and inspiration to the amateur worker. This interest has prompted us to invite Mr. James Dale, the well-known British stage and film actor, to describe a typical day in a Hollywood studio, and in "Shot at Dawn" we feel sure all of our readers will find much to interest them. It is a very human story and there is at least one valuable lesson in it—pay the strictest attention to detail!

Music and the Silent Film

Why have home movie makers paid so little attention to the provision of musical accompaniment for their silent films? In "pre-talkie" days a musical accompaniment to professional films was invariably given, and this added much to the pleasure of the entertainment. It is a comparatively simple matter to provide a continuous musical "background" to the projection of a silent film now that electrical reproduction of gramophone records has reached such a high standard. This month we are giving details of the methods which can be adopted, together with an important article on the selection of records to accompany different types of picture.

Don't Forget the Close-Up!

When viewing a large number of amateur films recently we noticed that certain amateurs always seem to produce "human interest" pictures while others make films which, just as good technically, seem to lack that "something" which makes one desire to see the film again.

Analysis and comparison show that the human interest films make frequent use of close-ups and use these close-ups to tell a great deal of the story. Such close-ups need not necessarily be of faces, for the twitching of a hand or the restless tapping of a shoe on the floor may be made to speak volumes. Think this over! It may help you in planning your next film.

Scenarios

In response to the large number of requests for amateur scenarios and advice in their preparation may we say that we shall have an important statement on this subject to make in our next issue? Scenarios are now being prepared by experts to meet a variety of requirements, both for

simple "home" films and the more elaborate ciné society productions. This aspect of filming is also being dealt with in Mr. Brunel's articles. In the same issue, too, we shall publish an important article on film make-up from the pen of an expert.

That Word "Movie"

One reader (only one!) has taken us to task for using in our title what he calls "that horrible American word 'movie.'" We are quite unrepentant, but all the same are delighted to find in conversation with Mr. Will Day, a pioneer of Cinematography, that "movie" is a good old English word. Ben Jonson in his play "Bartholomew Fair," written in 1640, makes one of his characters say: "Won't come with me to the Fair the day? I go to visit the movie man for whom I've writ a play!"

The movie man in this case was apparently a manipulator of puppets.

And Mickey Mouse Too

While on this subject we were equally interested to find in a letter to

The Times of May 26th the following rough translation from a document dated 1650:—

"This is the final agreement made in the Court of Common Bench at Westminster in the Quindene of Trinity 1650 before Oliver St. John and other justices then being present there between John Prentise Richard Andrew the elder Oliver Newman and Thomas Martin plaintiffs and Elizabeth Ewer widow Michael Mouse Nathaniel Mouse Richard Andrew the younger and Sarah his wife John Bucknam alias Buckingham and Ann his wife Nicholas Tompkins and Michael Messenger alias Tobie and Joan his wife deforcients of one messuage etc. in Seywell, Houghton Regis and Totrenhoe."

And Felix?

Thus we have the Movie and Mickey Mouse within ten years of one another! So far we have been unable to trace any early historical reference to Felix the Cat. No doubt some of our readers can oblige.

THE EDITOR.

MOVIE MAKE-BELIEVE!



Photo

L.N.A.

Shooting a scene in the film "Men Like These" at Elstree. On the steps is Chief Petty Officer Willis, hero of the "Poseidon" submarine disaster giving expert advice. The portion of the interior of a submarine is so skilfully reconstructed that the finished film seems to show the "real thing."

MOMENTS THAT MATTER!

By S. U. LLOYD

ONE safe rule in Home Movie-making is always to have your camera ready! Large aperture lenses and supersensitive film make indoor cinematography near a window not only practicable but easy. Look at this happy little "snap" which, pretty as it is, would be infinitely prettier as a moving film. Are you sure that you have not missed something such as this yourself?

If your french windows open on to a garden, try tempting the birds in with bread-crumbs. They will soon become tame enough to be filmed and the children will enjoy it even more than you do!

Of course the photograph at the bottom of this page was easy to take. Superior people will say it is "conventional" and has been done before, but the same superior people will not disguise their enjoyment if you make a movie of it. Kittens and puppies and birds—all are ideal subjects for "close-ups."

Let us say that you are taking a holiday film. There is no need to give you advice on the obvious things: the children paddling and digging in the sand; Uncle snoozing in the sun, and all those things everybody takes. But are you forgetting the faithful hound? He will come with you on your holiday, so why not take a close-up of him trotting along the Parade? A few feet of this spliced in amongst your conventional holiday "shots" give a very amusing and welcome relief.

Remember it is not always the conventional that makes the appeal. Try an unconventional day taking all those things which are generally missed.



Good Morning, Dickie!

[Photo: Mallinson]



Miss Diana Fishwick and friends at Saunton, North Devon.

[Photo: Central Press]



A Future Rin-Tin-Tin

Photo: Mrs. Turnill

Look at the photograph of Miss Diana Fishwick. It would not be half so interesting without the anxious spectators. Instead of taking the famous professionals making conventional shots, try filming the public who are watching; or the look of disgust on the caddie's face when somebody muffs a shot.

In fact, aim to make films of which your friends will say, "I like so-and-so's pictures—they are always so different!" Just pass by the conventional and try to get the moments that matter!

THANK YOU!

A few of the many appreciations of "Home Movies" received from our readers

From **THE BISHOP OF LONDON**:

"The Bishop of London bids me thank you for sending him a copy of HOME MOVIES. He sends you his good wishes for its success.—Yours faithfully,

"R. E. CATTON, Secretary."
Fulham Palace, S.W.6.

From **LORD BADEN-POWELL, G.C.M.G., K.C.V.O., etc.:**

"Thank you for sending me the copy of HOME MOVIES. I hope it will help a large number of amateurs to make their own movies, and wish it every success."

From **SIR JOHN REITH, Director-General of the British Broadcasting Corporation:**

"I am glad of the opportunity of welcoming your statement of policy, particularly in the aspect of your announced endeavour to raise the standard of film entertainment. May your new enterprise enjoy the success which it deserves!"

From **MISS GLADYS COOPER (Lady Pearson):**

"Good luck and a long run to HOME MOVIES. In these times when people are turning more and more towards home delights for recreation and amusement, the home cinema is ceasing to be a luxury and has almost become a necessity. The album of family snapshots is a never failing

source of interest and delight, but how much better is the family news reel, bringing to light again the joys of other days, and filling in for us in movement those little details which memory has allowed to fade. Time may dim the record imprinted on our mind, but the silver screen can always give it back to us again."



Photo]

[Elliott & Fry

The Bishop of London

From **SINCLAIR HILL, the well-known Film Producer:**

"I must not fail to tell you how much I appreciated receiving the first copy of HOME MOVIES.

"An individual magazine for real enthusiastic humans. That is why I want to be one of the many to congratulate you.

"Not content with your other ramifications, you have now produced a magazine that simply will not let the amateur go wrong."

Our Policy Approved

"May I add my congratulations to the many others you must have received on the publication of HOME MOVIES? The first issue suggests the virility of the editorial policy, which should be an asset of immense value, and ere long prove a vital force in the amateur ciné world. May you have wisdom to carry this great responsibility for the highest good of the British Amateur Movement."—**WILLIAM E. CHADWICK, F.I.P.A.** (Member of the Council of the British Association of Amateur Cinematographers.)

From **THE WESTERN ELECTRIC COMPANY:**

"Very many thanks for your letter enclosing a copy of the first issue of HOME MOVIES AND HOME TALKIES, which I, indeed, find very interesting. I think that your new magazine fills a distinct need and should certainly succeed."—**E. P. L. PELLY** (Director, Western Electric Co., Ltd.).

For Mutual Help

"I would like to congratulate you on the HOME MOVIES AND HOME TALKIES first number. I do think it is a nice thing, and I just wish to offer you not only congratulations, but good wishes for the future success of this magazine. I hope that perhaps I may be able to learn herein how to do some of the editing, etc., which makes films so much more interesting. With every best wish for the success of this new venture."—**J. M. G. REES.**

Will Bring Prices Down

"I feel I must write and congratulate you on your wonderful paper and for the courage in taking this bold step.

"So far the needs of the amateur ciné fan in this country have been sadly overlooked, and except for one or two amateur papers no effort has been made to cater for their requirements.

"In your hands the matter is safe, and if you can do a fraction for this movement of what you have achieved in the wireless movement, things will go straight ahead.



Photo]

[Hughes

Sir John Reith, Director-General of the British Broadcasting Corporation



Photo]

[Walter Scott

Lord Baden-Powell

"I have been an enthusiastic amateur worker for two years, after 20 years of still photography, and anything which can be done to popularise this fascinating hobby must result in a reduction in prices which, to the mind of most of my fellow enthusiasts, is the great drawback to this class of work.

"Wishing you every success with your new venture.—Yours, etc.,

"JAMES W. ARTHUR."

Purley.

An Invitation

"Congratulations! We home movie specialists have long wanted a magazine, and at last it has arrived. May it live for ever!

"As you will see by my address, I live in Devonshire, one of the most beautiful, if not the most beautiful county, in England. Such scenery as we have here in North Devon is not duplicated in any other part of England. Lynton and Lynmouth, Clovelly, Lee, Saunton, Woolacombe and old Combe itself are now waking



Miss Gladys Cooper (Lady Pearson) faces Sir Neville Pearson's ciné camera

"I do all this merely in the interest of a hobby that I consider to be the premier of its kind. I trust some of your readers may avail themselves of this opportunity.—Yours faithfully,

"WILLIAM H. PARKER, Junr."

"Mont Fleuri,"

12, Chambercombe Park Terrace,
Ilfracombe, N. Devon.

"Making one's own movies is, to my way of thinking, the most delightful of hobbies and deserves a magazine of its own. I have only one regret in connection with HOME MOVIES, which is that it did not appear a year ago, as it would have saved me from ill-treating a lot of innocent film which had never done me any harm."

From GORDON HARKER :

"Good luck to HOME MOVIES—the right paper at last!

"Knowing something of the difficulties as well as the delights of movie-making, I found the first number extraordinarily helpful and interesting and, no doubt like thousands of others, am looking forward to the appearance of Number Two.

From STEWART ROME :

"I have just been interested in the copy of HOME MOVIES you were kind enough to send me. I think it a most useful journal, especially for amateur cinematographers, and it should be a great boon to them. I heartily wish the journal every success."



Photo] [Kay Vaughan
Gordon Harker, the famous film and stage star

up from their long winter sleep and dying—yes, literally dying—to be cinegraphed.

"No doubt many of your readers will make their way here—not forgetting their cameras—this summer, and it behoves every one cinematographically inclined to take back many specimens of their beauties.

"I have lived here several years and know most of the North Devon beauty spots. To any of your readers who request it, I shall be delighted to let them know the exact localities of any spots they desire to cinema.

"If they will send me a stamped addressed envelope of their requirements, type of location they require, etc., I will do my best to give them any particulars they might require. In fact, there are days when I personally may be able to take them to these spots if they require it.

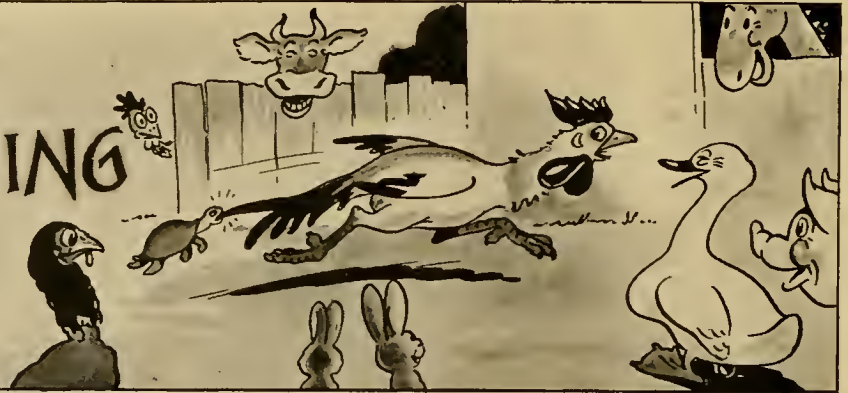


Stewart Rome, the popular British star, in "Other People's Sins"

ANIMATED CARTOONING

HOW IT IS DONE

By
—ERN SHAW—



Thousands of separately drawn pictures go to make up an animated cartoon

A COMPETITION was recently held, the object of which was to discover the six most popular comedy film stars (or pairs). Laurel and Hardy, Charlie Chaplin, Buster Keaton and several others were favourably placed in the polling, but the honour by a large majority went to Mickey Mouse.

Anyone who has seen the hilarious antics of the famous rodent (and who hasn't?) will not be surprised at the result. The inventiveness and ingenuity of Mr. Walt Disney, its creator, is a constant source of wonder and admiration. There are probably more laughs to the minute in a good movie cartoon than in any of the "human" comedies.

The essential features of this type of film are quick action, really funny situations and the element of surprise. The advent of "sound" puts new life into cartoon films. Popular as were the old silent cartoons—perhaps most famous of which was Felix the Cat—the introduction of talking and comic sound effects presented immense possibilities, and whenever a "Silly Symphony" or similar cartoon film is being shown, one can see patrons of all ages holding their sides with laughter. Such is their universal appeal.

After the audience has wiped the tears away, the usual comment is: "Marvellous! However is it done?"

The Secret Revealed!

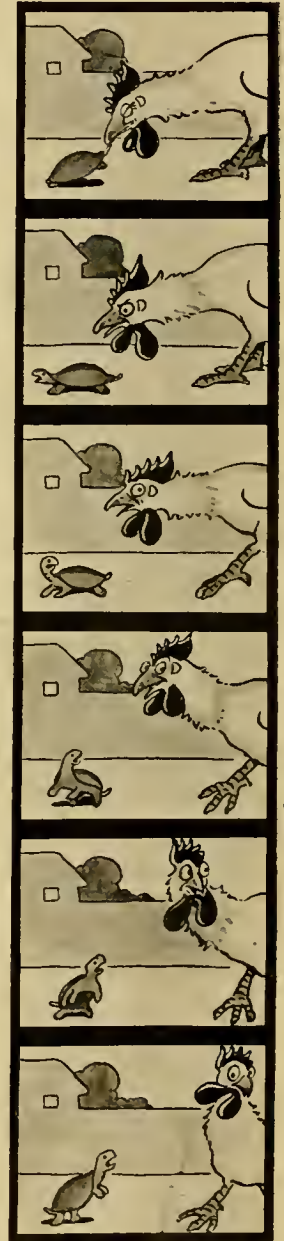
In this article I propose to reveal a few of the secrets. It is, of course, obvious that in the space available it is impossible to cover the subject completely. As it is also intended that the information given shall be of practical value, the cartooning side only will be dealt with, and the sound element ignored. At present, it is beyond the amateur to combine the two.

The professional cartoon comedies which you see at the picture theatre involve a great amount of work, especially as the best of them include incidents in which crowds of funny animals appear. A cartoon film is similar to the ordinary kind in that it consists of a great number of pictures depicting action which is registered by a series of gradually developed movements.

There are sixteen small pictures on a foot of film, and the average length is about 500 feet. This suggests a staggering amount of work, but fortunately there are two points which must be borne in mind: First, individual pictures may have to be photographed two or more times, according to the speed of the action. Secondly, if, for instance, only the features of the character are moving, only this portion of the picture need be sketched more than once. The method adopted is explained more fully later. Anyone possessing a movie camera, even if he or she cannot draw, can make amusing pictures with the aid of a few children's toys such as a teddy bear, or a similar toy with jointed limbs.

A simple example showing the technique of registering action is depicted in Fig. 1. The swing of the pendulum from left to right requires six stages: From drawing No. 1, with the pendulum in the first position up to No. 6 at the opposite side.

Now the process is reversed. Thus the exposures would be 1, 2, 3, 4, 5, 6, 5, 4, 3, 2, 1, 2, 3, 4, 5, 6, and so on. When reproduced on the screen, the effect would be a smooth swing from



Every different position, no matter how slight, requires a separate picture

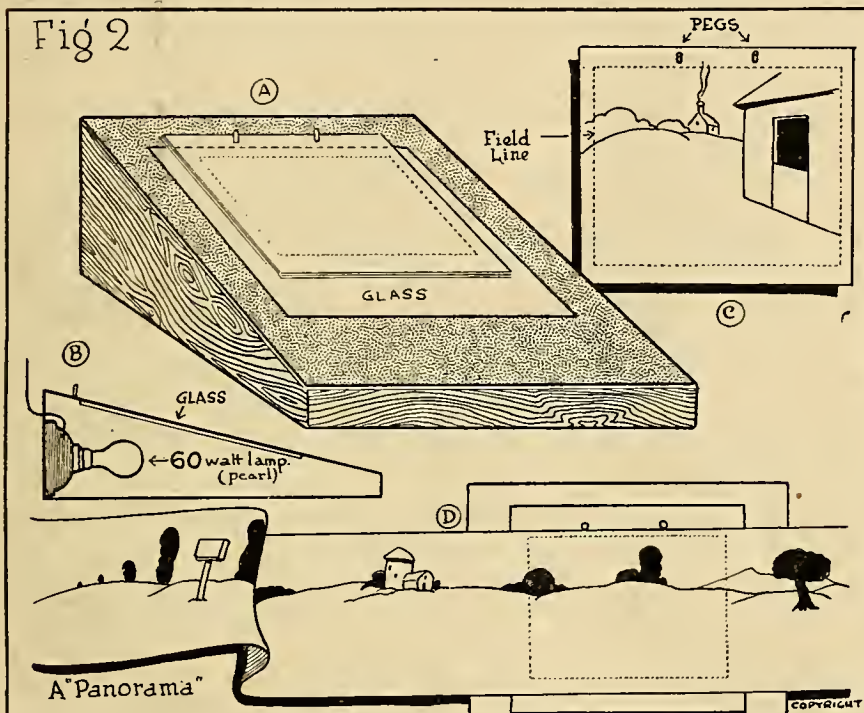
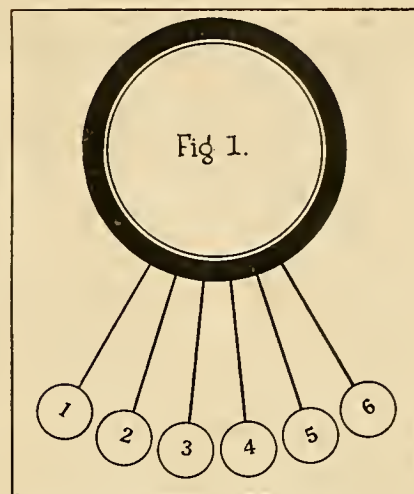
side to side. The speed of the movement could be regulated by the number of exposures each position was given. One exposure each would be fast, two would be slower and three, the leisurely pace of the grandfather's clock would be indicated. An extra one should be allowed to Nos. 1 and 6, as the pendulum would make a momentary pause at the end of the swing in either direction.

It would be as well at this stage to describe the apparatus used in the making of animated cartooning. There are several methods adopted, but certain general principles govern them all. First of all, I will describe one generally used. See Fig. 2.

A desk of convenient size (say 2 feet 6 inches wide by 2 feet) is fitted with a sheet of plate glass about a foot

which the drawings are to be made. In a position about half an inch above the glass, centrally placed 4 inches apart, are fixed two steel pegs 3-16 inch in diameter. These can be made by filing off the heads of two 3-16 inch screws, being careful to round the tops and making them perfectly smooth (C).

The drawing paper should be a stout thin cartridge 9 inches by 11 inches and all the sheets should be mechanically punched with two holes 3-16 inch diameter exactly 4 inches apart at the centres. It is absolutely important that these holes should synchronise perfectly with the pegs on which they are to fit. A number of sheets of celluloid (the same size and punched like the paper) are also required.



square, which is let in flush with the surface of the board (A). The slope of the board is optional, but it would be of sufficient depth to allow an electric lamp being fitted underneath (B). This is to show a light through several sheets of transparent paper on

THE FIELD LINE.—This is a rectangle 9½ inches wide by 7½ inches deep, and all drawings and action should come within its bounds. Anything extending outside will not appear on the screen when reproduced. This Field line may be drawn with waterproof

black drawing ink on to a sheet of greaseproof paper and pasted on the glass, but the better method is to draw the lines on the underside of the glass with black lacquer and a fine brush.

It may be assumed that you are proposing to make an animated cartoon of a humorous subject. First you need a scenario. Simplicity should be regarded as the golden rule. The characters should be as few as possible, in order to tell the story intelligibly. They should be drawn with the fewest lines and details (the reason for this will be explained later) and the humour should be on broad lines, carefully avoiding any suggestion of coarseness or vulgarity. You can be extremely funny without offending good taste.

Backgrounds

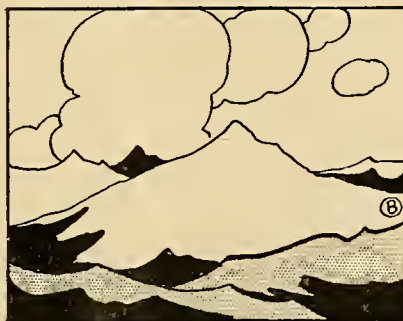
The story should be divided up into a number of scenes and these will form the backgrounds to the pictures. We will deal with these now.

If you study a professional movie cartoon, you will notice that figures seldom cross the lines of the background. This is arranged intentionally, the reason being that the latter, appearing as it does in every separate unit, need not be drawn more than once (unless it be moving water). For this drawing celluloid is employed, and, being transparent, it can be

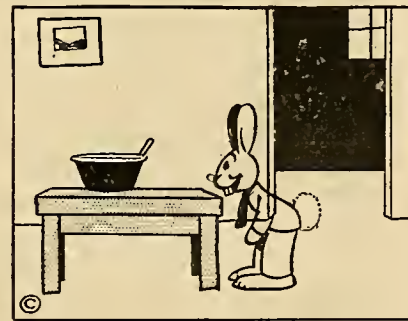
SIMPLE BACKGROUNDS.



This is for an outdoor scene, and is drawn with pen and ink on the celluloid. The shaded portions are carefully painted in on the reverse side with grey in "body colour." For this, mix process white and lamp black water colour to the correct shade.



This represents a sea on which a boat may be tossing up and down. The waves, of course, would be animated, but the clouds would remain still. This is a moving background, so that it is advisable to keep the lines as simple as possible.



An indoor scene. As the celluloid on which it is drawn is "overlaid" on the figure when being photographed, the lines may cross the latter and appear to show through. In this case, you may place a piece of white paper over the portions showing.

Fig. 3.

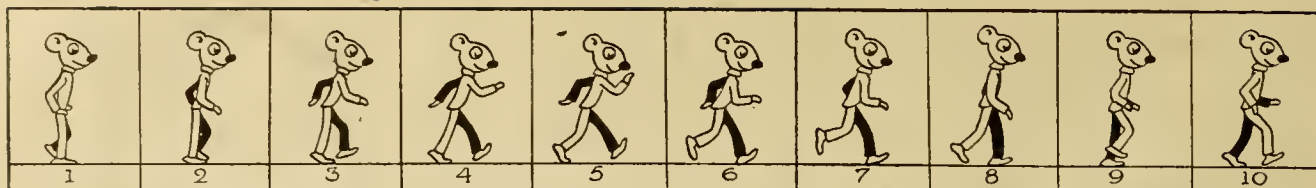


Fig. 4.

placed over the drawings containing the action when the film is being photographed.

It is obvious, therefore, that if a line of the background crosses the figure, it would show through. This point is made clear in Fig. 3 C. It is advisable to introduce solid blacks into the make-up of your characters. Great care should be taken to ensure that the background contributes its share to the effectiveness of the picture.

Firstly it must be SIMPLE. Don't introduce a single line or object that you can reasonably dispense with. The background shows the *time* of the action: day or night; *location*: a room, farm-yard, street, country, ocean, etc., and the *conditions*, which may be raining, snowing or sunshiny weather.

The comedy element may be introduced with good effect; for even trees and houses can be funny. (See Fig 3 A.)

When preparing the scenario, state clearly the nature of the scene of the action or location. A "still" background remains unaltered and in the same position until the particular episode ends.

Panoramic Backgrounds

Whilst on the subject of backgrounds, I would like to say a few words about "panoramas" or "pans" as they are professionally referred to.

You will have noticed in a Mickey Mouse or similar film that a chase often forms an episode in the story. This may be characterised by a number of comic incidents, such as a bump into a rock or a slide up a sapling, the character stripping all the leaves from it as he shoots off the drooping tree.

Obviously, if the characters appeared on the screen at one side and quickly disappeared off at the other, there would be no opportunity of introducing such comic events. The expedient adopted is to keep the character or characters in view and move the background!

Panoramas are drawn on long strips of paper two or three feet long and 8½ inches deep. (See Fig. 2 D.) This shows you a "pan" laid over the drawing board. The ends overlap the board but the depth is about the same

as the ordinary drawing sheets. You will notice however, that the "pan" is not punched like the former. Instead, the top edge is pushed up against the pegs. When the light is on, you will be able to see the "field lines" referred to above and the action will take place within this area.

The method adopted for photographing the "pans" is as follows: The top of the strip should be marked off into sixteenths of an inch like the edge of a rule, slightly longer lines indicating eighths and quarters.

the figures appear, in the case of a "panorama" the regular motion starts *immediately*.

How to Bring Characters to Life

You remember the song: "Felix Keeps on Walking"? Well, this action forms one of the elementary movements in Animated Cartooning. Even in "caricatures" of animals or human beings, one cannot ignore the necessity of making the movements natural. Certain fundamental principles govern the act of walking, running,

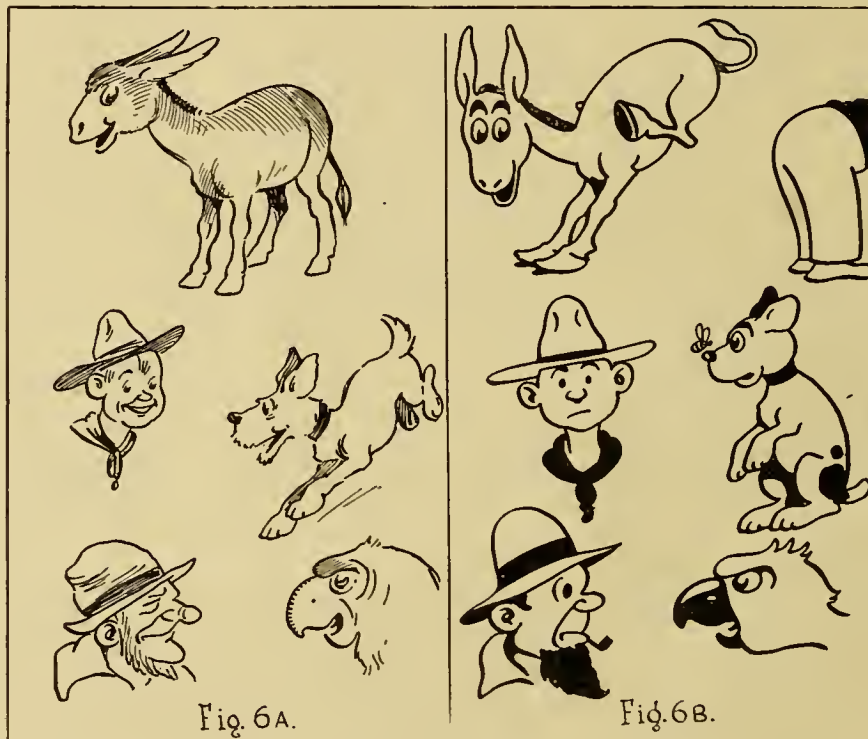


Fig. 6A.

Fig. 6B.

According to the speed at which the background is required to move, the strip is adjusted a little to the left or right as the case may be, and photographed with the characters in position at each stage. The greater the distance at each shot, the quicker the movement, which, of course, is in the opposite direction to the one being taken by the figures.

Whereas a "still" background may be given a number of exposures before

turning, etc. Observe carefully the stages of a walk shown in Fig. 4.

In sketch No. 1, the figure is definitely supported on the right foot. The left is slightly suspended in the process of a forward swing. In No. 2, the body is a trifle inclined and the left foot is passing the right; No 3, the position is slightly varied—the heel is raised further and the left foot is inclined slightly upward with the knee partly bent.

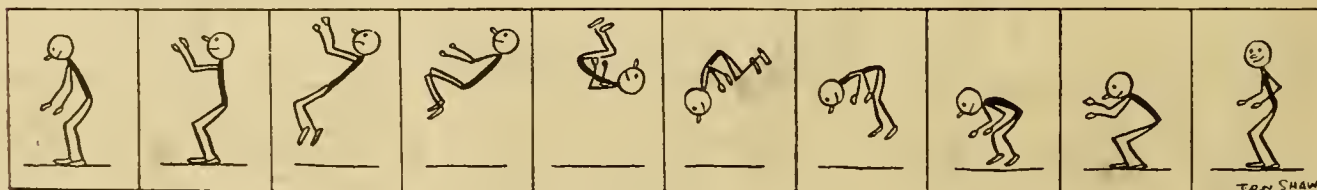


Fig. 5.

Note the position of the arms in this stage and the next. No. 4 shows the left foot preparing to take the weight of the body. No. 5 indicates both arms and legs in the extreme positions. No. 6, the weight has been transferred to the left heel, and the right foot has left the ground. Nos. 7 and 8 continue the process and in No. 9 the first position is practically duplicated except that it is reversed and the left foot is flat and supporting the body, and the right one is beginning the forward movement.

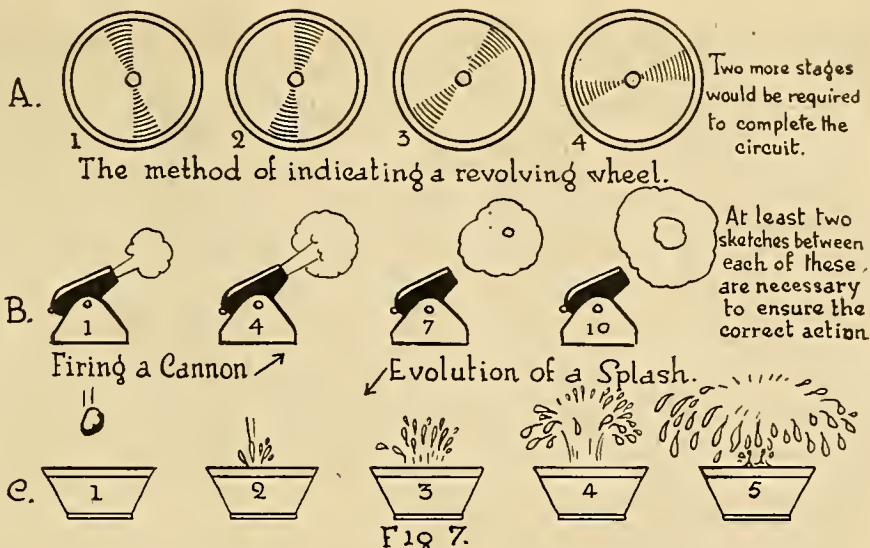
A continuance of these sequences will bring the figure definitely back to No. 1. Now observe what happens. Instead of the artist, or "animator" as he is called, having to duplicate all his drawings, the camera operator simply replaces the first sketch, photographs it, then repeats the process on No. 2, and so on.

Time-Saving Hints

Another point may be mentioned here. As the head is exactly the same in all the pictures, this need only be sketched once—on celluloid—and laid over the rest of the moving portions, which are drawn on paper. If each drawing is photographed *once*, the action would be very fast. Twice would secure a slower motion, and three times would make the figure appear to be strolling! The medium rate is the ideal one.

One extremely important fact must not be overlooked. Assuming that I had made these drawings on the proper sheets, which were held in position by the pegs on my board, I would have been most careful to see that the right foot had occupied the exact position of space on the sheet during positions 1 to 5. Obviously, if this had varied in the slightest degree, when the pictures were reproduced on the screen at the rate of 16 per second the foot would "shiver."

To make this clear, take two or three steps yourself and you will realise that your own foot covers the same area of ground (although the toe and heel are raised in varying degrees during the process) as it



undertakes the job of supporting the weight of the body.

The reason that I have dwelt at length on this action is that, as stated above, it embodies a fundamental principle which should be borne in mind when planning any kind of action. Fig. 5 shows a figure performing a somersault. In practice, at least, two more graduations would be required between each drawing.

Reference has been made to the need for simplicity of treatment. It will be apparent to the reader that if the characters were drawn in a sketchy technique (see Fig. 6 A) it would be almost impossible to duplicate them a number of times correctly. The safe style is shown in Fig. 6 B. Even so, absolute accuracy must be maintained when tracing, in order to avoid "shivering."

In the process of making a "movie" cartoon it may be necessary to animate even inanimate objects! For instance, a splash of water, the turning of a wheel, an ejaculation or question mark, or the letters forming a title.

Fig. 7 shows three of these examples. By placing the shadings at consecutive positions around the circle of the wheel (7 A), a rhythmic action is secured.

In the case of the firing of the gun (7 B), I would point out that the illustrations only show some of the stages required. Much humour can be got out of an incident of this kind. The smoke rings can be made to twirl around and be made to do all sorts of funny things.

How a Splash Grows

The Splash. (Fig. 8 C.) As this increases in size it will be noticed that the

column under the drops gradually disappears, and then the former scatter and slowly dissolve. There are a number of similar things which present quite interesting problems in their development.

You may have noticed a character who is evidently in doubt. This fact can be amplified by making a note of interrogation appear from the top of his head, and gradually increase in size, break up and disappear. Fig. 8 A shows how this is done.

"Trick Titles" are always useful, and can be embodied in almost any kind of film with effect. Fig. 8 B illustrates a title appearing one letter at a time. "Trailers" advertising big films often feature this kind of stunt.

The complete title is prepared and each line of lettering is covered by strips of white paper. One letter is revealed, then photographed, followed by another, and the process is repeated until the whole announcement is shown.

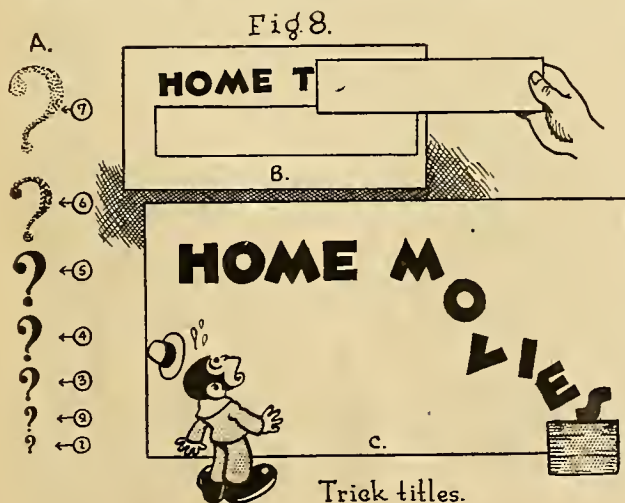
Fig. 8 C illustrates a slightly different method, and is certainly more suitable for a movie cartoon, as it can be made humorous. A jumble of letters leap out of a receptacle and dance about, eventually forming themselves, like a squad of soldiers, into their correct positions.

This trick is performed by having the requisite letters cut out. The box is drawn on celluloid. The first letters make their appearance in disorderly array, and they are photographed after each slightly progressive move with the celluloid sheet replaced in position. The rest of the letters follow until the action is complete.

When this sequence of shots is passed through the projector the letters seem to be having a lively scramble to form the title. The introduction of a comic figure registering surprise greatly adds to the novelty.

One of the earliest forms of movie cartoons showed a drawing appearing on the screen as if by magic. The artist's hand was not shown, but the lines rapidly trickled over the sheet;

(Continued on page 75)



BY THE WAY

Some Hints for the Beginner

by S. HAMPTON

Keep It Upright!

WHEN "shooting" a film, always see that your picture in the finder is *upright*. You can take all kinds of liberties with your view point, such as looking straight down upon a subject, or tilting the camera vertically so as to include the top of a building, even if it distorts the vertical lines of your picture. Pictures of this kind almost invariably look natural on the screen. On the other hand, avoid at all costs tilting of your camera sideways, even ever so slightly, for such variations from the perpendicular look very bad and amateurish on the screen.

* * * *

Black Borders

¶ When projecting, try to arrange your picture so that the projected image just overlaps a black border. If this is done the picture will appear much steadier on the screen and you will get a real "professional effect." Many modern screens are already provided with this black border, but in most cases it is found that the projector cannot be set far enough away to fill the space within the border. When this is the case strips of black cloth can be astened temporarily to your screen so as to afford the necessary border, the position of the strips being easily found by projecting a "still" frame from your usual projector position. An alternative method is to mark on the screen the limits of your picture and afterwards paint a border with black paint, preferably of the "matt" variety, but naturally this will limit the use of the screen to this particular size of picture.

* * * *

Not a Luxury

¶ Don't look upon an exposure meter as a luxury. Even the most expensive will practically pay for itself in a season's filming, as, intelligently used, it will cut your film waste practically to zero. Exposure



This will fit the Kodak Title frame and can be used for Pathé & Victor.

meters are used by some of the finest and most expert camera men in the professional world, so don't think it is the sign of an amateur to use one.

* * * *

Reversal Copies

¶ It does not seem to be sufficiently widely known that excellent copies of films taken on reversal stock can be obtained from the manufacturers of this stock for no more than the cost of the raw film. True, the copies are not always quite so good as those obtainable when using positive-negative stock, but often it takes a direct comparison to show the difference. If, then, you have a treasured picture, get a copy made while it is new and use the copy for your regular projection, keeping the original for special occasions.

* * * *

Clean The Condenser

¶ The lens is not the only part of a projector which must be kept clean in order to get clear and brilliant pictures. In those instruments which have a separate and detachable condensing lens, this should also be kept clean. Often, through over-oiling the shutter, such a lens gets covered with a fine film of oil quite sufficient to cut down the light to a third or even a quarter of normal.

* * * *

A Focussing Point

¶ Do not try to do your final projector focussing on a "still" picture. The focal plane of a film when running through the projector at normal speed is practically always slightly different from that when it is stationary, and for this reason final focussing should be done while the projector is running.


* * * *

Screen Size

¶ The size of the picture on your screen is dependent upon two factors—the distance of the projector from the screen and the focal length of the lens. Most 16-mm. projectors are fitted with a 2-inch focus lens, but if you want a bigger picture for a given distance the manufacturers of the projector will supply on request a shorter focus lens which will give a larger picture.



Cut this out and slip it in the Bell-Howell or Ensign Title Writer frame.



Summer Memories 1932

HOME MOVIES
TITLE No TWO

For Ensign Title maker, Dallmeyer Titler, Bell-Howell, Kodak, or the larger letter-boards.



A good example of lighting and exposure, giving excellent modelling and a pleasant picture

LAST month we discussed the problems which face us when we come to choose a ciné outfit. This month let us see how to get the best results from the camera when we have purchased it.

Ciné cameras are, fortunately, fairly well standardised, so that with the few exceptions noted, the advice given applies to all cameras whether they be for 9½-mm. or 16-mm. films, and whether you have paid six guineas or sixty for them. Ciné cameras are available at all kinds of prices but every-one performs the same function, namely, to make a regular succession of pictures equally spaced from one another on a strip of perforated film. The speed at which the pictures follow one another is standardised, the 9½-mm. camera generally taking fourteen pictures per second and the 16-mm. camera sixteen pictures per second. A number of the 16-mm. cameras are adjustable so as to give different speeds from this; for example, half speed enables you to get a better exposure in bad light and considerable increases of speed above sixteen



This flat effect can be caused by sun in the lens, or a finger mark on the lens surface

JUDGING EXPOSURE

By **PERCY W. HARRIS**

Together with some examples of what **NOT** to do by
DAVID CHARLES



Top : Bright light, correct exposure

Top : Bright light, over exposure

Bottom : Dull light, correct exposure

Bottom : Dull light, under exposure

enable you to take slow motion pictures. Mainly, however, we take all of our pictures round about sixteen per second.

Now the quality of our image produced in the camera and therefore the quality of our projected picture after it is developed, printed, and shown on the screen, depends on several factors. First of all we have the film itself, secondly, the definition or focus, and, thirdly, the exposure. Dealing with these in their order we must first consider the film which is available in a number of makes and in different qualities. There are two kinds of films known respectively as orthochromatic and panchromatic. It must be remembered that no matter how brilliantly coloured our image may be it has to be reproduced on our film in black and white, and the naturalness of the effect of a black and white picture is largely dependent upon how the colours are translated

into varying tones of black or grey. Picture to yourself a meadow in springtime, surrounded by green trees with above it a blue sky and rolling white clouds. How should this reproduce in black and white so as to look really natural? If the sky appears a uniform dead white, the green grass almost black, and with no difference in tint between new and old foliage on the trees, the effect would obviously be false, yet this is the kind of picture that was invariably obtained when photography was young. On the other hand, if the sky appears as a pale grey with the clouds white and the green grass grey and not black, while the leaves on the trees look fresh, then we shall have a satisfactory rendering. If, in a street scene where the letter box is a bright red with black case we take two photographs, one of which shows the letter box all black and the other grey in the red part and black at the base, there will

be no doubt in our minds as to which is the better and more faithful reproduction.

If the photographic emulsion were perfect it would respond to the effect of light of any colour according to the intensity of the light thrown upon it, but unfortunately even the best photographic emulsions are not perfect. The first emulsions used were sensitive to the visible blue rays and to many beyond the visible blue of the spectrum, these invisible rays being known as the ultra-violet. Such films and plates were completely insensitive to the greens, yellows, oranges and reds. The next step forward was to increase the sensitivity so as to include not only the blues but some of the greens and yellows. Such emulsions were called orthochromatic, but still these could not give a really faithful rendering as there was always an excess of sensitivity to blues and particularly to the invisible rays. Even with an orthochromatic emulsion blue skies with white clouds came out blank white all over unless we took some step to repress the over-sensitivity to the blue. This was done by filters or pieces of coloured gelatine or glass designed to absorb the excess of blue and to pass to the film or plate rays more in proportion to those we see with our eyes.

In a general article such as this I have not the space to deal fully with various photographic emulsions, nor is it necessary that I should do so, but I want to emphasise that in amateur cinematography we have the two kinds of film, orthochromatic and

panchromatic, the orthochromatic being sensitive to only a part of the visible spectrum and the panchromatic to *all* of it. Both orthochromatic and panchromatic emulsions, however, are over-sensitive to the blue end, and if we want to get a true rendering we must repress this over-sensitivity by means of filters which absorb the excess of the blue sensitivity. Filters are known as two times, four times, etc. (or 2 X, 4 X, and so on) according to the increase of exposure they make necessary. In a future article I shall deal with filters in detail as they are a very interesting series of devices most helpful for good work. Panchromatic film is sensitive to all colours, including red, and in the latest panchromatic films certain dyes have been included in the emulsion itself so as to repress to a large degree the over-sensitivity to blue. For the very best results you must use panchromatic film and preferably with filters, but with the modern orthochromatic emulsions very excellent results are obtainable.

Film Speeds

The next question we must discuss is film speed. Although different makes vary somewhat between one another films can be generally put under two headings, ordinary and super-sensitive, the super-sensitive being twice the speed of the ordinary. Super-sensitive is also dearer than ordinary. At the present time there are two super-sensitive films on the market, both panchromatic, namely,

the Kodak Super-sensitive and the Agfa Novopan. Unfortunately the 9½-mm. user has neither a panchromatic nor a super-sensitive film available for his use at the present time.

The next division of our film supply is into reversible and non-reversible. Reversible film is exposed in the camera and instead of being developed and finished as a negative is reversed during this process and becomes a positive ready for projection. You thus have returned from the processing station your original film. If you want further copies of it you can always return it to the processing station and have further copies made, also by the reversing process, but the cost of such copies will be exactly the same as that of the original film. In the non-reversal or "positive-negative" process the film is developed as a negative and a separate positive is printed from it, the processing station returning to you both your original negative and one positive print. There is nothing to choose between the cost of the two processes so far as the 16-mm. stock is concerned, for in both kinds of film it is the general rule to include the cost of producing a film ready for projection in the first cost. The advantages of the non-reversal process are that further copies can be obtained at a much lower rate than the new film and that you always retain your unspoiled original negative from which further perfect prints can be made at a later date.

(To be continued)



This fuzziness due to out-of-focus effects must not be confused with—



This effect, which is due to shaking the camera. The best way to avoid this is to hold the camera firmly against the forehead while exposing and to avoid jerking when pressing the release



Foreground in focus and background out of focus. You forgot to return the lens setting to infinity !



Background in focus and foreground out of focus. An effect obtained with a very large aperture lens focussed on infinity. Used at 3.5 or less the ordinary ciné camera would show both in reasonable focus

ROYAL

AN INTIMATE STORY

Part Two:

The Duke of York and The Duke of Gloucester



Photo: Central Press]

(Continued from page 38 of our
June issue)

THE Prince of Wales has taken a number of films while flying in England, recording some of the beauties and noteworthy features of the land from the air; and he has captured the animated scenes of more than one meet, the hounds and the huntsmen forming some fine pictures of rural England. Those point-to-point races in which he loves to ride have also come in for a good deal of attention, while he has filmed most of the members of the Royal Family at Windsor, including the favourite of favourites, little Princess Elizabeth.

Where he has found his ciné-camera useful in correcting his mistakes in golf. Getting a friend to film him while he is practising his strokes, he is then able to study his actions and see how to improve his game. In this respect he has found his camera, which can be adjusted to work at 64 pictures per second at will, thus "slow-motioning" the shots, of exceptional value in analysing his strokes.

A Special Stand

To avoid that flickering of the horizon which is so manifest when a telephoto lens is used to take distant shots with a hand camera, His Royal Highness has had a stick made with a thread at the top which screws into the camera. The stick, unlike the heavy tripod which is generally as much as one man can manage, is easily carried about, and the Prince can steady his camera on it and produce a film with the horizon as still as though it were taken with the normal full-sized camera mounted on a tripod.

I believe the Duke of York was the first member of the Royal Family to use a ciné-camera. That was certainly in 1923, but more probably in 1922, when the home movie-camera was in its infancy and only the pioneers were experimenting with the new hobby. In those days he made his initial shots with a camera using the 9½ mm. film, but later he changed to the 16 mm., which he now uses.

Where the Prince of Wales may be said to specialise on travel films, the Duke of York devotes most of his attention to the making of family records, and, as will be imagined, Princess Elizabeth occupies the first place in his films as well as his thoughts. The earliest film of the little Princess dates back to the time when she was a diminutive bundle of pink and white humanity in long clothes. She is resting in the arms of her nurse, whose pride in her charge is evident, and the eyes of the baby gaze with curiosity on the strange world.

Filming Princess Elizabeth

Ever since then the Duke of York has from time to time taken a film of his daughter, not at regular intervals, but just as occasion served. Some of them have been taken at Windsor—there was a delightful film of her taken last year at Windsor, but I am uncertain whether it was the Prince of Wales, otherwise "Uncle David," who took it, or the Duke of York. She is shown riding her new pony and is patently as happy and unaffected as any little girl in the realm.

Quite a number of the films have been taken in the garden of the London house of the Duke and Duchess, which overlooks the Quadriga at Hyde Park Corner and the grounds of Buckingham

Palace. In some of them Princess Elizabeth is playing with a little boy companion, who, I fancy, is her cousin, the son of Princess Mary; in others she is wheeling a perambulator with her dolls, in which she takes a maternal interest as she stoops to pat them and then walks proudly with them along the gravel path, while the all-seeing eye of the ciné-camera of the Duke records her every movement and change of expression.

Occasionally the Duke of York has been at Glamis Castle, when he has felt constrained to turn his ciné-camera upon his daughter in order to chronicle her activities, and there is one film, especially delightful, which shows her on her recently acquired



Central Press]

The Round Tower at Windsor with the Royal Standard flying in the breeze—a final shot in one of the Prince of Wales's most interesting films

FILM MAKERS

OF THE CINÉ HOBBY OF THE PRINCE OF WALES, THE DUKE OF YORK AND THE DUKE OF GLOUCESTER

Told for the First Time by DAVID MASTERS

(WORLD COPYRIGHT RESERVED)

tricycle, pedalling round the lawn of the castle as hard as she can go and quite enjoying the fun.

Often the Duchess of York comes into these family pictures, and now and again the Duchess uses the ciné-camera while the Duke appears in the film with his little daughter. All those who use movie-cameras know it is easier to make poor films than good ones, and that something more than a steady hand and straight eye are necessary if the results are to be wholly successful. Although she exercises her skill so seldom, the Duchess seems to possess a special aptitude, for in the films she has taken the happiest expressions chase each other over Princess Elizabeth's face, and the Princess herself takes her right place in the picture.

The Princess is such a happy youngster that she does not need coaxing in order to "look pleasant"—she does it naturally. Sometimes she is naughty, of course, and she finds the natural outlet in a flood of tears when she is checked, but usually a smile is on her face and the troubles of the world pass her by.

A Wonderful Film

By the time she is grown up the Duke of York will possess a very

unusual personal record of her, and Princess Elizabeth will be able to see herself moving on the screen as she moved through all the years of her life, from the first film taken of her in long clothes, where her likeness to the Queen can even then be detected, through all those films showing her playing with her little companions and toys and pet dog, riding on her pony and tricycle. To watch herself developing from babyhood, through childhood and girlhood into womanhood, will be an adventure in itself.

This is where the movie-camera has the advantage over the ordinary camera. The photographs that look out of an album give us a glimpse of what we were, but they cannot show whether we moved gracefully or awkwardly. Where the ordinary camera may show us with a frozen smile, which we manage to conjure up at the behest of the photographer—and probably a nervous look in the eyes as we wonder whether we shall be able to maintain the smile long enough without moving and so spoiling the picture—the movie-camera will show the smile dawning on the face and hold it for ever. That is a wonderful thing to do, and it is not the least of the miracles which men have wrought in our time.



Photopress]

The Duke of York was the first member of the Royal Family to use a ciné-camera, beginning with 9½ mm. and later changing to 16 mm.

Move with the Times!

Perhaps the finest slogan the home movie-makers could adopt would be **MOVE WITH THE TIMES!** We need not now sit in the family album like dummies, but we can move out of our film library and show our paces on the home screen. No longer need the youth of to-morrow be bored with the tales of what we did to-day. Instead, we can fix the film, switch out the light and switch on the current and show our prowess on the screen. If we are inclined to exaggerate a bit with age, then the film will curb our imaginations and hold us firmly to the path of rectitude and truth. If the pike or the salmon which the ardent angler caught after such a terrific fight is apt to grow in length verbally it will retain its size photographically and help to prevent the angler from perjuring his soul.

The films of the members of the Royal Family which the Duke of York has taken on informal occasions at Windsor are historic records intended for the Royal eyes alone, and they meet with warm approval when shown.

A Master of Movie-making

If the Royal members of the audience were inclined to be hypercritical, they would still find little to complain about in the Duke of York's films. He makes



"Wide World Photos"]

The Prince of Wales at the A. R. P. Ealing Studios



[Central Press]

The Duke of York has taken several films of Princess Elizabeth at Glamis Castle

so few unlucky shots that they are almost negligible, and he has from the first been so keen on the home movie that he has thoroughly mastered the technique of the art or hobby, whichever you prefer to call it. He is blessed in the first place with a real *flair* for exposure; where others under-expose or over-expose he has an intuition which tells him the right exposure to give. When the exposure is right, it is more than half the battle of making the film right; but if the exposure is wrong, the cleverest professional aids, all the tricks known to the photographers in the way of intensifying or over-developing, are of little use. The wrongly-exposed film is generally a spoiled film, and it is better to throw it away and forget all about it.

The Duke of York certainly thinks before he shoots, and the consequence is that he does not often waste film. A study of his films makes it perfectly plain that he has considered every shot before making it, that he composes his pictures like an artist, choosing the backgrounds carefully and allowing his subject to move into the correct position before he sets the ciné-camera working. He has a real knowledge of light values and knows just how various colours will translate into black and white pictures on the screen. In his pictures there is nothing unwanted. He may be said to cut his films before he takes them.

No Wasted Shots!

His methodical care is in direct contrast to some of the happy-go-lucky slapdash work of other amateurs, for he seems to have the patience to wait for the right moment, instead of being too soon or too late.

development and usually within twenty-four hours the positive is in his hands.

He rarely calls in professional help, perhaps three or four times a year, and then it will be in order to have something new demonstrated to him. From the very beginning he has preferred to do everything himself, and if anything is demonstrated he goes into the matter thoroughly until he grasped it in every detail and has a complete understanding of how it works. Having mastered it, he never requires any professional help on that point in the future.

Once a film is returned to him, he does his own editing, cutting out what he does not want, writing his own titles, doing the joining up and anything else that may be necessary. And when the film is completed to his satisfaction he fixes it into the projector and shows it himself upon a silver screen that has served him for some years. Of Royal film-makers, the Duke of York is among the few who are practically independent of outside help, and I believe that it was his keen interest in the hobby which set the Prince of Wales shooting films for himself.

The Duke of Gloucester

The Duke of Gloucester is also a maker of movies, but I fancy his taste is inclined to follow that of the Prince of Wales and not that of the Duke of York. Anyway, when the Duke of Gloucester went to Abyssinia to represent His Majesty the King at the coronation of King Ras Tafari, he took with him his own ciné-camera and was as anxious to obtain a record of the proceedings as any of the professional cinematographers who accompanied the Royal party. As

Of course his ciné-camera went with him on his trip to the Antipodes, and he took with him a good stock of film, but instead of shooting right and left indiscriminately and using up great quantities of film, he made his selections with such judgment that he brought back a considerable quantity of unused film. With the Duke of York it is not a question of using up a tremendous quantity of film and then losing interest. On the contrary, His Royal Highness is a consistent movie-maker. He takes a film, sends it for



[Central Press]

The Duke of Gloucester at Hamble

occasion served, he managed to secure some good pictures of the review of the native troops and the march past, as well as of the dances and other ceremonies, getting one or two fine shots of the native hunters going after big game.

An Unique Ceremony

Owing to the official part he played in the actual coronation, it was naturally impossible for him to take a film of the ceremony. In the circumstances he handed his ciné-camera to one of his staff who managed to take some very unusual pictures of the coronation itself. These scenes, taken in that far-distant temple, must be quite unique, and although they were interiors they come out remarkably well.

The Duke of Gloucester possesses an all-round interest in photography and does not confine himself solely to the movie-camera; he is always willing to try any type of camera, particularly the small ones which are becoming increasingly popular. He is extremely critical of his films and is quick to detect where a slightly different angle of lighting might add a slight improvement to a film that is already good. Like everyone else, he sends his films to be developed professionally, but when the positive is returned to Buckingham Palace he manages the rest himself. He ponders over the titles to find those that are just right, exercises a sound judgment in knowing where to cut a scene that threatens to be a little too long, and he does all the arranging of the various scenes and the splicing and editing himself.

A Royal Ciné Entertainment

At intervals when the King and Queen are in residence at Sandringham

and the Royal Family gathers there, the Prince of Wales and the Duke of Gloucester both take down their portable projectors so that they may show their films in the ballroom, which is generally used for these private cinema entertainments. For these film displays the Prince has had quite a large pearl head screen made that will give an image about eight feet wide and six feet deep. On these occasions the Prince of Wales and the Duke of Gloucester mount their projectors side by side, in quite the professional manner, and as soon as the film in one machine is finished, the other machine is switched on to take up the running without a break, while the film is being rewound on the first machine and another film refitted and threaded.

The Duke of York sometimes runs through a number of library films, from which he makes a very careful selection for showing to his own family. Aware of the great influence that the film can exercise on the childish mind, His Royal Highness no doubt wishes to assure himself that anything likely to be seen by Princess Elizabeth is clean and wholesome entertainment.

Once during the showing of a full size professional film at a house party given by the Prince of Wales, there was an unfortunate hitch and the film came to a sudden stop.

"I'm sorry," apologised Mr. Newcombe, who was operating the projector, "but the machine has let me down. I will only keep you a minute or two while I put matters right."

"Wait a moment," called out the Prince of Wales. "I want to see what's gone wrong." He vaulted over the backs of the chairs in order to get to the projector as quickly as possible.

"It is the sort of thing that may happen at any time when you're not here," he explained. "And I would like to see how to put matters right myself."

Where lesser men would have been annoyed at the interruption, the Prince not only took it in good part, but at once saw an opportunity of



[Central Press]

Sir Harry Lauder is a firm friend of Princess Elizabeth

learning something that might prove useful on some future occasion, so he literally jumped to take it. In the investigation that followed he found that the film in running through the machine had leaped a sprocket, with the result that it tied itself up into countless knots inside.

Informal Parties

At his informal parties the Prince often arranges for a film to be shown, the one essential being that it is the very latest or that it is very topical. During the last Grand National he was attending a house party in Leicestershire at which many members of the local hunt were present, and the film of the Grand National was sent down specially to be shown to the guests. It was so much appreciated that it had to be shown all over again, the slow-motion shots of the horses taking some of the fences and coming over Becher's Brook being particularly liked.

Both the Prince of Wales and the Duke of Gloucester have had copies made of their favourite films, especially their African films, so that the duplicates may be used and the originals stored safely away.

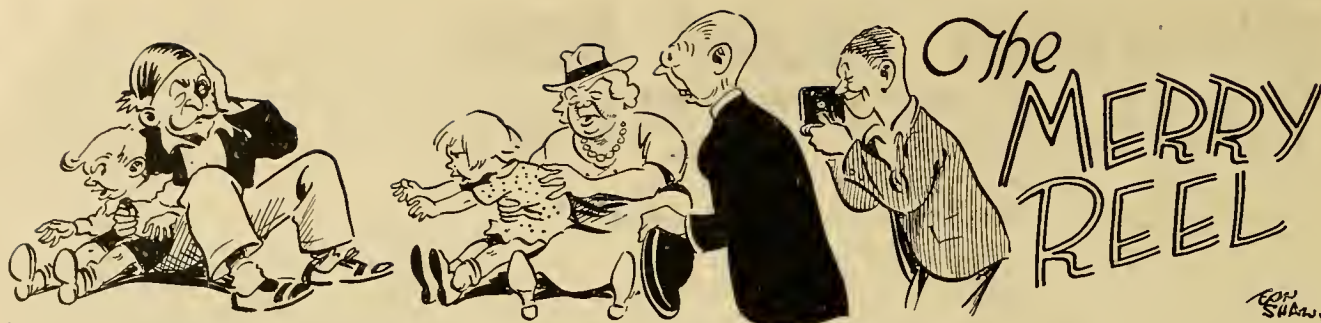
Ever since his tour in South America the Prince has been trying to edit the

(Continued on page 75)



[Photopress]

Princess Elizabeth enjoys watching the camera men, especially if they are cinematographers

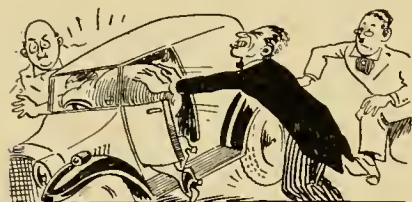


"WHY, Mr. Reeler! How splendid!!" cried Mrs. Motherspoon-Waterbiffle (pronounced Moon-Wiffle), rushing up to me as I was taking my morning stroll down the promenade at Shrimpsea. "Fancy meeting you here," she went on.

I explained that my aunt, Miss Lavinia Winklesworth, had felt in need of a change of air and had borne me off with her to Shrimpsea.

"How too delightful," cooed the Queen of Sploshbury. "Why, we're quite a family party. Only just now I met General Gore-Battleby and he tells me that the dear vicar is also here. Now I'm sure that you will be a perfectly sweet man and take some beautiful holiday films of us."

Of course I couldn't say so, but to take a beautiful film of Mrs. Motherspoon-Waterbiffle would tax the genius of Hollywood's most expert camera man. In looks she is no Greta Garbo, and her figure is not planned on modern skin-and-bone lines by any manner of means. In fact, I shall never forget the time when she thought of buying a baby car. Despite



"She managed to cram herself into it."

all protests she managed to cram herself into it to see what it felt like, but they had to take the roof off to get her out again. I promised, however, to do my best in the way of making a beautiful film and then the dear lady was struck with another brain wave.

"I know," she said, "you shall film my little angels for me, dearest Ferdinand and darling Angelina."

Ferdinand and Angelina are Mrs. Motherspoon-Waterbiffle's offspring. It is her habit to describe them as little angels, though other people generally use precisely the opposite term.

"I'm not a bit of good at taking children," I protested.

"Dear Mr. Reeler, why of course you are. It will be quite easy, anyhow. All you've got to do is to turn

the handle-thing and just let the little sweets be natural. You are staying at the Pompostic, I suppose? So are we. I will send them to find you directly after lunch and you can take them out on the sands and make a darling wee film."

This was a bit thick if you like, but there is simply no contradicting Mrs. Motherspoon-Waterbiffle (still, by the way, pronounced Moon-Wiffle) once she gets going. She talks like a river in spate and if you do manage to get



"Fancy meeting you!"

a word in edgeways she doesn't listen to it. The only thing seemed to be to make the best of a bad job. I did not look forward to a very jolly afternoon.

After an excellent lunch at the Pompostic I selected the most comfortable chair that I could find in the lounge and I suppose that I must somehow have dozed off. I dreamt that I had been kidnapped by Chinese opium smugglers and that I was being slowly tortured to death by having my back rubbed with emery paper. I awoke with a start and felt something trickling down the back of my neck. Turning round I found that darling Ferdinand had been pouring sand from his little bucket between my collar and me. I leapt to my feet prepared to catch the little brute and chastise him, took one step forward and sat down very hard on the marble floor. The other little angel had tied my shoe laces together. I was just beginning to tell them what I thought of them when the Rev. Percival Slopleigh



"—grabbed her by the hair."

leigh floated into the lounge and told me in no unmeasured terms that I ought to be ashamed of myself for speaking to the sweet little kiddies like that.

They rushed up to him and begged him to protect them. After trying in vain to explain, I told the Rev. Percival Slopleigh that I had been commanded to make a film of them and begged him to come and help me. He was perfectly willing, so off we went to the sands.

"Now, darling children," said the Rev. Percival Slopleigh, "we are going to make such a duckie film of you. Don't try to act. Just be quate, quate natural. Begin by taking hands and walking towards the camera."

Angelina immediately broke out into the film star's fixed and toothy smile, whilst Ferdinand assumed a horrible smirk. I hadn't turned more than a couple of feet of film when the vicar rushed in and told them that that wouldn't do at all. Angelina immediately burst into tears whilst Ferdinand proceeded to sulk.



"I awoke with a start."

"Can't I be taken in a bathing dress?" sobbed Angelina. "I want to hold up one hand and have my mouth wide open. All bathing belles do that."

"And I'd like to wear an old bowler and some baggy trousers and a little monstache," pouted Ferdinand, "and, anyhow, I don't want to be taken with her. Do me alone."

"Yes," screamed Angelina, recovering from her weeping fit, "let's be done one by one. I'll go first."

"No, I'm going first. It was my idea."

"Ladies always go first."

"Well, you aren't a lady," roared Ferdinand.

Next instant Angelina had hacked him smartly on the shins and he, in retaliation, had grabbed her by the hair. As they seemed now to be

(Continued on page 78)

CHOOSING MUSIC FOR YOUR SILENT FILMS

By THOMAS L. HOWARD

THOSE of us who are old-fashioned enough to admit that we used to enjoy silent films in "the good old days" will often carry the matter further, and admit that not the least enjoyable feature of the programme was the musical accompaniment. The cinema orchestra, in those days, had more serious business on hand than the playing of short interludes or the accompaniment of stage turns; and the cinema organist found that the most difficult part of his work was the devising of a suitable programme of music to go with each new film.

It is no exaggeration to say that a silent film may be doubled in appeal and effect by a good musical accompaniment, just as it may be spoilt by a bad one.

Let us examine the broad, general principles of the matter first of all. I will assume that we all agree that some kind of music is desirable as an accompaniment. This accompaniment may take one of two forms: the "close-fitting" type, or the "general background." The former used to be the more popular in cinemas, and is undoubtedly the more effective, but it is, unfortunately, somewhat beyond the reach of the home cinema man.

A cinema organist or conductor will tell you that a "close-fitting" accompaniment may involve portions of eighty or a hundred different musical compositions in the course of a normal length silent film; and that the most difficult part of all is the business of linking them up in an artistic and musicianly way. The audience should not be able to "see the holes" when the complete programme has been devised.

Clearly an accompaniment of this type is only available in the home when one has an expert pianist available, unless one is prepared to use two turntables, an enormous variety of records, and a considerable amount of trouble in preparing "cue sheets."

From my personal point of view I should say most emphatically that no one except an accomplished musician and a connoisseur of films and music would find it worth his while to go to this trouble. Particularly is this the case when we accept the general principle that the music, being of secondary importance to the film, should never obtrude itself on the watcher's ear. It should help him—perhaps subconsciously—to enjoy the picture; yet it may do this in such an unobtrusive way that he may not remember, afterwards, a single tune that has been played.

Here, then, are some fairly obvious

points to watch in preparing a "loosely-fitting" background of music. Fast-moving parts of the story should be illustrated by fast music; as the action slows down, so the music should become of a quieter character; when a climax in the story is reached, the music should also work up to a climax. In this respect skilful use of a volume control becomes an excellent supplement to the actual character of



Wide World]

The Queen of Denmark with her movie camera filming a military parade

the recorded music. And here is an important point that is too often neglected: at a tremendous climax in a picture, far more effective than any series of crashing chords is—dramatic *silence*. This applies alike to "close" and "loose" accompaniments.

Bearing in mind the limitations that are naturally imposed by the use of a gramophone only for providing the home accompaniment, I have prepared a short list that will probably serve as a guide to those who are keen

enough on doing things well to take some measure of trouble.

The various headings are necessarily somewhat vague, but the reader will be able to use his ingenuity, once he knows his stock of records, in selecting the most suitable for any particular film that he shows.

Romantic and Sentimental

Ketelbey's "In a Monastery Garden" (although somewhat hackneyed!); Easthope Martin's "Even-song"; "Traumerei" (Schumann—Columbia DB 810, with "Solweig's Song" on the reverse); The "Blue Danube"; and innumerable slow movements of a "pastoral" character from the classics. The last mentioned are probably, as would be expected, the most effective of all.

Comedy and Fast-Moving Sequences

Almost any modern "hot" dance records; Humoresques and Burlesques of all kinds; records of the type of "Song Hits, 1932" (Columbia DB 762), or "Ragtime Review" (Columbia DX 127). As a matter of fact, any record with a touch of humour, or of a constant fast-moving character, will prove effective.

Scenic, Pastoral, Nature, &c.

Almost any light, graceful movement from the Classics, and such excerpts as the Ballet Music from "Sylvia"; Overture to "Mignon"; and certain modern waltzes, providing that the volume is kept low and that the general effect is one of delicacy rather than solid rhythm. Good classical examples (though unfortunately rather hackneyed) are Mendelssohn's "Spring Song," Schubert's Serenade, and "Morning" from the Peer Gynt Suite (Greig). A large variety of records is available.

National and Characteristic

Woodforde-Finden's "Indian Love Lyrics"; Rimsky-Korsakov's "Chanson Indoue" and "Hymn to the Sun"; Brahms' Hungarian Dances; Liszt's Hungarian Rhapsodies; Fantasia on American Airs; and innumerable obvious examples, such as "In a Persian Market" (Ketelbey), "The Song of the Volga Boatmen," "In the Hall of the Mountain King" (Peer Gynt Suite), and so on.

Sinister and Mysterious

Ravel's "Daphnis and Chloe" Suite (Columbia LX 105-6); Rimsky-Korsakov's "Scheherazade" (Columbia DX 1-6); Till Eulenspiegel (Strauss)—Parlophone E 10925/6; Ride of the Valkyries (Parlophone E 11077).

Pathetic

Sibelius's "Valse Triste"; the Londonderry Air; "The Death of Ase" (Peer Gynt Suite); Prelude and Liebestod from "Tristan" (Parlophone E 10508/9).

These broad, general headings are

of necessity rather vague and unsatisfactory, but if they succeed in suggesting to the reader the type of music to look for, they will have served their purpose.

A clever showman will always be on the lookout for contrasts to give effect to his production of a picture. There is nothing ludicrous about a change from the classics to a modern dance tune, provided that something has happened in the film to justify it. One must, of course, be constantly on the watch for opportunities of this nature; nothing could be more *distracting* as a musical accompaniment than the constant use of one type of record.

I have heard a continuous background of the Unfinished Symphony given to a silent film of quite a dramatic nature, and the after-effect is calculated to turn one against Schubert for evermore—most unjustly, for it was not his fault!

The reader who intends to take his

home movies seriously should keep a watch on the "New Issues" lists of the various concerns, with the idea of grouping the more interesting newcomers under the above, and other, headings. Probably it will be possible to give a few hints in these columns for his guidance month by month.

Avoid Abrupt Changes

In conclusion, there are a few points that should be watched if an effective presentation is thought at all important. First of all, avoid dance records with vocal choruses, which are as ineffective as the orchestral parts are effective. If you are equipped with two turntables and a "fader," always have your next record ready and avoid blank spaces, except where they are made intentionally to give point to the action.

Avoid all *abrupt* changes; switch from the Funeral March to "Hot Coffee" by all means, when the action warrants it, but do even that

with due care of the volume control—not with a jerk!

Remember that your audience's attention is on the film, not the music; and for this reason keep the volume well down. Think of the best accompaniments you have heard on cinema organs, and you will probably agree that the vague, "misty" effect is one of the best. I do not mean that the music itself should be misty—far from it! But it should, at times, sink to so low a level that a real climax may be produced without ascending to more than a fraction of the full volume available.

Always keep a little volume in reserve for the few occasions when it may be brought out really effectively; and then *never* use it for more than a few moments.

Finally, try some of these suggestions out for yourself, and see whether a little pains taken on your musical accompaniment is not well worth while.

IMPORTANT ANNOUNCEMENT

Well-known Director to Write for "Home Movies"

READERS of HOME MOVIES will be interested to learn that we have been fortunate in securing the services of Mr. Adrian Brunel, the well-known film director and scenarist, to write a series of articles on "The Technique of Film Production." Mr. Brunel has not only directed a number of famous pictures, such as "Blighty," "The Constant Nymph," "A Light Woman" and "The Man Without Desire," but he has made several short experimental films with no more than the average amateur's facilities. Many of these films, such as "Crossing the

Great Sagrada," "The Pathetic Gazette," "A Typical Budget" and "Sheer Trickery" are still showing to-day, seven and eight years after they were made—an encouraging thought for ambitious amateurs. Mr. Brunel's varied experience in all departments of production in several countries since the days when films really were in their infancy, especially fits him for advising amateurs and dealing with their difficulties.

In his first article Mr. Brunel will deal with the "Pre-Scenario Stage," including the choice of subject;

sequences, continuity devices, titles, and a host of other interesting, yet very important, details. In order that readers of HOME MOVIES may be able to study Mr. Brunel's work we are endeavouring to arrange for some of his professional films to be made available in 16-mm. size for hire through the Film Libraries. Ciné Societies in particular will find these



MR. ADRIAN BRUNEL
whose Articles Begin Next Month



films most helpful in conjunction with this new series of articles. Further important particulars will be published next month. Never before has such valuable information been made available to the amateur. Be sure to order your copy in good time, or you may be disappointed.

Adrian Brunel and Ellaline Terriss

Some directors claim that their artists are mere puppets, but Mr. Brunel believes they produce their best work when co-operating with the director. Miss Terriss is seen discussing the script of "Blighty," her first film with Mr. Brunel.

HOME MOVIE OPPORTUNITIES for JULY, 1932.

July
1 Dominion Day (Canada) celebrations .. General.
1-2 Amateur Athletic Association Bridge, Championships London.
1-2 Royal Harwich Yachting Regatta .. Felixstowe.
2 Motor racing, special meeting Brooklands
2-16 Pageant of Battle Abbey .. Hastings.
4 Croquet Open Championships Roe'pton.
4-6 Oxford v. Cambridge (Cricket) Lord's.
4-9 Lawn Tennis Championships Felixstowe.
4-16 Imperial Rifle shooting meeting .. Bisley.
5 Ancient Tynwald Custom (world's oldest open-air parliament) .. Isle of Man.
5 Donkey Derby (all famous jockeys) S'ampton.
5-9 Royal Agricultural Show .. S'ampton.
6 British Empire Garden Party .. Roe'pton.
8 Royal Cinque Ports Yachting Regatta .. Dover.

July
5-9 Eton v. Harrow (Cricket) .. Lord's.
8-9 Royal Ulster Regatta (Yachting) Bangor.
9 Summer Race Meeting .. Edinburgh.
9 Famous "Border" Games .. Jedburgh.
9 Ancient St. Peter's Fair .. Holsw'thy.
12 Worshipful Company of Vinters' Association procession .. London.
12 Royal Thames Yachting Regatta .. Southend.
12-14 Yorkshire Agricultural Show, and visit of Duke and Duchess of York .. Leeds.
12-16 Military Tattoo .. York.
13-14 Race meeting .. Bath.
13-15 English Bowling Association's International meeting .. Glasgow.
15-16 "Eclipse" race meeting .. Sandown Park.
18-23 Open Bowls Tournament .. Brighton.
19 Highland Gathering .. Isle of Man.
19 Yachting Regatta B'mouth.

July
20 Scots - Canadian Athletic M'ting. Glasgow.
20-21 Race meetings .. Curragh.
20-22 Agricultural Show Llandrindod Wells.
21-22 Horse and Foxhound Show .. Clonmel.
22-27 Military Tattoo .. Leeds.
25-30 Motor Boat Week S'ampton. Water.
25-29 Goodwood Week, racing .. Goodwood.
28-29 Royal Albert Yachting Regatta .. Southsea.
28 Tidworth Tattoo Rehearsal .. Tidworth.
29- } Yachting week .. Cowes.
Aug. 6 }
July 30 Ancient custom of Rush bearing .. Amb'side.
31 Pilgrimage to Croagh Patrick Co. Mayo.
THROUGHOUT THE MONTH (dates not yet fixed).
Historical Pageant Kent.
The British Atlantic Fleet visits the principal holiday resorts.
Ancient custom of marking the Royal and Vintners' and Dyers' Companies' Swans .. Thames.
Royal Garden Bucking'm Palace.

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SOUND-ON-FILM FOR AMATEURS!

The latest Home-Talkie
news and tests by

HARRY P. WOOTTON.

16 mm. sound-on-film for home projection is now commercially available. In this article Mr. Wootton tells of a promised sound-on-film camera



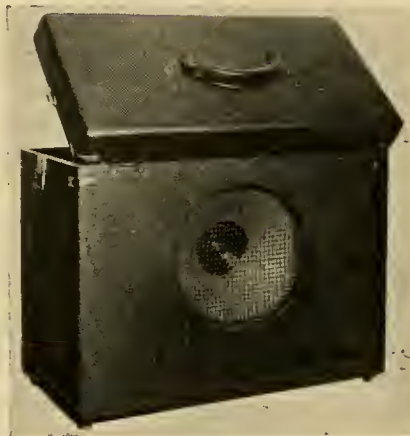
The R.C.A. Photophone 16—Sound-on-Film Outfit

LAST month I made a passing reference in my article on Home Talkies to the Bolex sound-on-disc system. This differs from those described in several ways, notably in having a separate motor drive for both projector and turntable and in having provision for playing both 33 $\frac{1}{3}$ and 78 revolution discs. The separate drive enables the gramophone portion to be run at either speed with or without the projector and similarly the projector can be run alone for silent pictures. The ability to play the ordinary record running at 78 to 80 revolutions is, of course, a distinct advantage in giving sound accompaniment from ordinary records for one's silent films.

The Bolex Unit

The Bolex outfit is primarily designed for the man who wants a complete home talkie outfit as one unit. As will be seen from the photograph the projector (which is a standard Bolex Model D) the turntable and the amplifier are all fixed to one baseboard, a single mains plug providing the necessary current to operate all three units, the only separate unit being the loud-speaker which is naturally placed by the screen. Perfect synchronisation is obtained by a special interlocking device between the two motors which has the additional advantage that slight errors of synchronisation which may have crept in due to a broken film being joined up minus a few frames can be corrected while running. As the projector is fitted with a 250 watt lamp and a really powerful amplifier, both light and sound are fully sufficient for all home requirements.

Sound-on-film for amateurs has also arrived. This month I am able to describe to you three different systems all of which I have had the opportunity of trying. There is, of



The R.C.A. Speaker Unit.

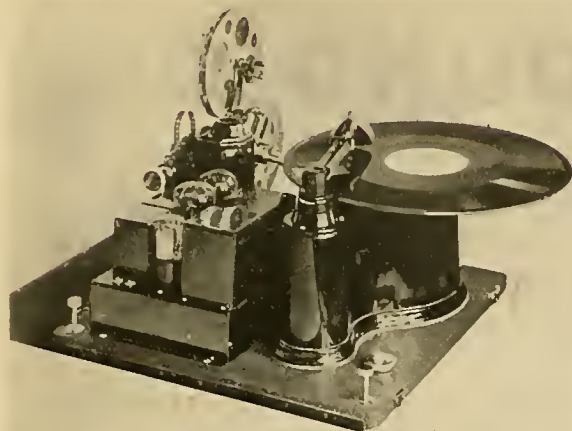
course, an enormous field for the smaller size talkie outfit, not only for the home but also for schools and industrial establishments. Both the Western Electric Company and the R.C.A. Photophone Company—the leaders in the full size field—fully realise the potentialities and it is interesting to find that whereas the Western Electric Company have gone in for sound-on-disc for such outfits (I described their apparatus last month) the R.C.A. Photophone have produced an extremely ingenious 16-mm. sound-on-film apparatus.

The R.C.A. Photophone

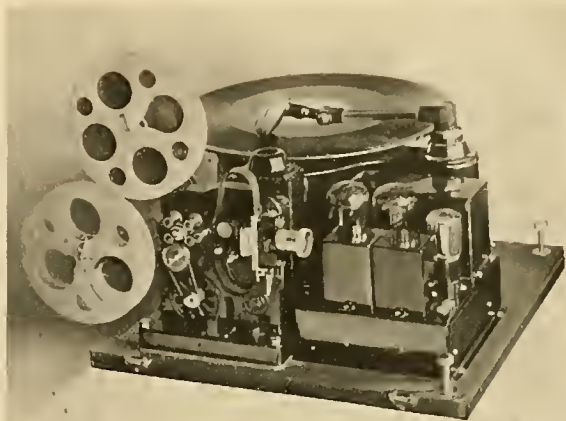
The R.C.A. Photophone Home Talkie is illustrated on this page, and



Projector, Sound Head and Amplifier complete fit into a very compact case. The Speaker occupies a similar case and the whole outfit runs from one wall plug.



The Bolex sound-on-disc outfit is very compact, projector, turntable and amplifier occupying one baseboard



A side view of the Bolex home talkie showing the projector threaded and the disc in position. Either 33½ or 78 r.p.m. discs can be played

the first thing one notices is the remarkably compact nature of the whole outfit. There are only two cases, one containing the speaker which is placed by the screen as usual, and the other the projector and amplifier complete. So far as the projector is concerned this does not differ materially from those used for silent pictures, but the film, after passing through the gate, instead of going straight to the take-up reel is passed through the "sound gate" first, after which it is fed on to the take-up reel in the normal way. The sound gate consists of a very narrow slit in front of which the photographic sound track passes. On one side of the slit is a special lamp and lens system to concentrate the light on the slit, and on the other side a photo electric cell which is so designed that the variations of light reaching it cause variations of current through it, these slight variations being magnified in the amplifier and passed on through long leads to the loud speaker.

One Set of Perforations

In the R.C.A. 16-mm. sound film only one set of perforations is used, the space on the other side of the film where the second set usually falls being occupied by the sound track. It

follows that as this sound track passes steadily past the slit so the amount of light passing through the slit from the lamp to the photo electric cell will vary and it is this variation which enables us to get our sound.

One of the essentials of a sound-on-



Mr. Will Day's 16-mm. sound film enlarged to show diagonal sound track

film projector is absolute uniformity of the light from the exciter lamp. As this outfit is designed to run straight from the alternating current mains an ordinary lamp running from alternating current would fluctuate in

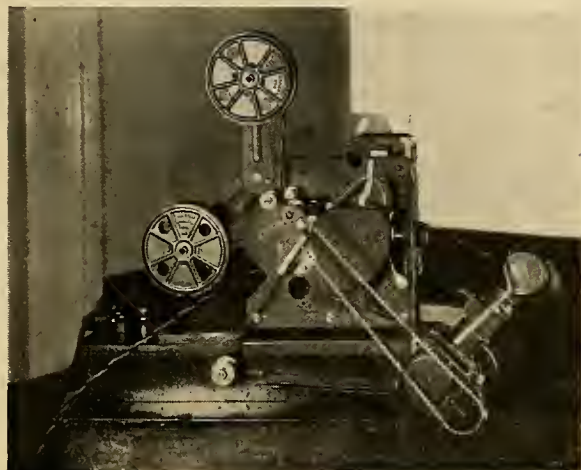
light with the alterations and thus produce a hum. To overcome this difficulty a special lamp arrangement is used. I listened with my ear in the loud-speaker during a test of this system and I could not distinguish the slightest hum.

A small library of sound-on-film pictures is already available and the price for the whole outfit is £200.

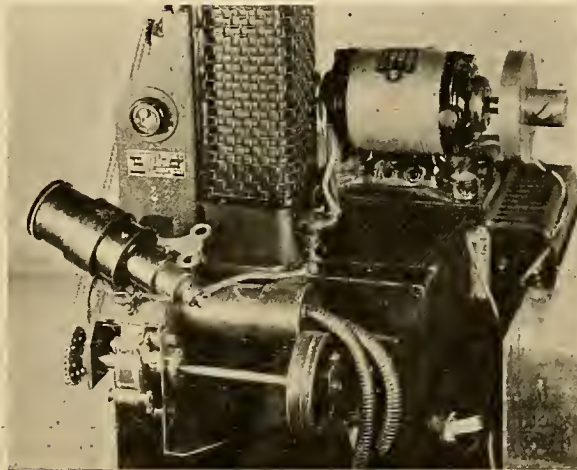
The British Thomson-Houston Company who are already well-known in the professional sound-on-film projector market have also produced an excellent 16-mm. sound-on-film system which I recently had the opportunity of inspecting. The general principle is the same as the R.C.A. Photophone, but there are a number of important differences in detail. For example, whereas in the R.C.A. Photophone system only one set of perforations is used, the sound track taking the space occupied normally by the second set, in the B.T.H. system the normal perforations are used and a small portion of the picture is masked off to provide space for the sound track.

The B.T.H. Film

An enlarged reproduction of a piece of B.T.H. sound film is given on page 00, so that you can make comparison between it and the R.C.A. style.



The Will Day experimental sound-on-film projector showing attachment of sound gate to standard Kodascope C projector



A close-up of the Will Day sound gate and exciter lamp



The B.T.H. sound-on-film outfit showing amplifier

Both systems use the variable area method of recording sound. You should compare this with the variable density method illustrated on page 90 of the last issue. The photograph on page 26 shows the apparatus in detail, the visual projector occupying most of the case. As with the previously described system, the film passes first of all through the visual or "mute" gate, after which it passes through the sound gate which, as usual, is fitted on one side with an exciter lamp and on the other a photo electric cell, the current from the photo electric cell being magnified by the amplifier which is also built into the same case. The output from this amplifier is $3\frac{1}{2}$ to 4 watts of undistorted energy which is more than ample for any home use and should be thoroughly satisfactory in all save the largest of schools installations. The exciter lamp in this case runs straight from the alternating current mains, but the design of the lamp is such that once the filament is heated it loses its heat comparatively slowly when the current is reduced. In this way the 50 cycle fluctuations of current do not produce any variations of light and therefore there is no possibility of hum which would occur if the ordinary type of filament were used. A 250 watt lamp is provided in the projector and ample light is available. The price, we understand, is approximately £200 for the whole outfit.

What about the amateur who wishes to *make* his own sound-on-film records? A fascinating possibility in this direction is opened up by a new system invented by Mr. Will Day, the cinematograph pioneer whose gift collection of early cinematograph apparatus is one of the features of the South Kensington Science Museum. In Mr. Day's system, which I recently had an opportunity of inspecting, standard 16-mm. stock is used as in the case of the B.T.H. system but the sound track is formed with a diagonally placed slit. You will understand how this is done by examining an enlarged

portion of the film on this page. Mr. Day tells me that he hopes before long to be able to market a sound-on-film camera for amateurs so that they can take their own sound film and have it processed in exactly the same way as an ordinary 16-mm. film is processed. So far as projection is concerned, Mr. Day has devised an attachment which can be fastened to any existing projector so that the film after passing through the ordinary picture gate goes through the sound gate and then on to the take-up reel.

On page 69 you will see photographs of Mr. Will Day's experimental apparatus which, while not yet perfected, gives great promise. I had the opportunity of listening to a sound film of a talk given by Mr. Day on the possibilities of the system. Both taking and projection were done on the new



The B.T.H. outfit closed for transport



A strip of the B.T.H. film showing sound track

apparatus. While there were certain defects in reproduction inseparable from such experimental gear, one could follow every word spoken and I have heard worse reproduction in professional theatres. The experimental apparatus having proved so promising Mr. Day is now arranging to have it made up in a perfected form, and I have no doubt that in this the reproduction will be appreciably better. It is particularly interesting to note that the sound gate will form an attachment for existing projectors. This is what the amateur needs, for most of us have good projectors already and do not wish to duplicate apparatus we already have. The camera I did not see, but I am told it will be marketed at a price comparable with that of a high grade "silent" ciné camera.

(To be continued.)

IT CAN BE DONE !



We have often been asked whether it is possible to make enlargements from single frames of 16-mm. ciné film. This is an unretouched enlargement from a single frame of Selo-Panchromatic 16-mm. film, from which it will be seen that results are quite satisfactory. Selo, by the way, ask us to say they do not make 9-mm. film

MUSIC IMPROVES YOUR PICTURES!

SIMPLE METHODS OF ADDING SOUND

Every silent film is made better and more enjoyable by the addition of suitable music. This article tells you how to arrange the apparatus, while Mr. Thomas Howard's article on page 65 gives a selection of suitable records

IT is now possible for the amateur to produce and project cine pictures which, from the photographic point of view at least, are fully equal to the best professional productions. Frequently, too, the travel pictures are much more intelligently treated than in the professional theatre, while by the choice of a few good pictures from one of the several excellent libraries a first-class programme of all-round interest can be provided for one's family and friends.

Using the Gramophone

Yet there is still one thing lacking, that is a suitable musical accompaniment or background. An orchestra is naturally out of the question, and an attempt to provide a suitable running pianoforte accompaniment generally fails. This leads us to fall back upon the gramophone, but here, too, difficulty is met with from the fact that individual records run for such a short time and it is not convenient to change them in the dark, quite apart from the awkward break which such changing brings about.

Fortunately, we have a complete solution of our music problem in a simple machine which any handy man can rig up for himself. It consists merely of two gramophone motors and turntables, two electrical pick-ups and a small device known as a "fader." Leads from this combined instrument

are then taken to the pick-up terminals of your wireless set, the loud speaker of which should now be placed as close as possible to the screen.

Electric Motors Convenient

Preferably the motors of the twin turntables should be electric so as to save the trouble of winding, but there's nothing whatever to prevent your using clockwork motors. It is also very convenient to mount a small electric lamp in the centre of the instrument so that enough light can be made available to change the needles and records without spoiling the picture on the screen. A simple solution of the lamp problem is to buy from such firms as Boots or your local cycle shop one of those tiny bedside lamps designed to run from a dry cell. These cost only a shilling or two and as they have a little shade on them they give just enough light for the purpose.

The "Fader"

The "fader" which is a device used in all picture theatres is really a combination of two volume controls in one. Terminals are provided for both of the pick-ups and two more go from it to the pick-up terminals of the wireless set. Good examples are the "Centralab" and the "Magnum." The operation is simplicity itself and to understand it you must imagine

that the two turntables are running simultaneously, with both pick-ups in position on the records. When the "fader" is turned to the full extent in one direction you will hear one record playing at full strength on your loud speaker. As you rotate the fader the strength goes down till at the central point there is silence. On passing this central point you will begin to hear the other record which increases in strength up to the maximum at the full extent of the fader travel.

Continuous Running

Now the great advantage of this arrangement is that just before one record finishes you can place a second on the other turntable and start it running. At the right moment you can fade out the first and fade in the second so that there is no appreciable break in the music. This is particularly valuable when playing a long symphony which runs on to several records and indeed many people use a double gramophone for their ordinary playing. On page 65 you will find an article dealing with certain kinds of records suitable for particular types of films. It is advisable to prepare a "cue sheet" by running your film through previously so that when the action changes you can change from one kind of music to another.

An Inexpensive Scheme

If you do not want to go to the trouble of building a special instrument it is quite easy to purchase a couple of cheap clockwork gramophones and mount the pick-up arms on them, placing the "fader" on whichever of the two instruments is convenient. In an early issue we shall publish a full constructional article for a suitable twin table for this kind of work, but meanwhile we are sure many readers will like to try out the scheme with their existing equipment.

P. W. H.



It was Varley, specialists in all forms of sound reproduction, who made the FIRST bass-compensated gramophone pick-up.

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News of Ciné Societies

EDITOR'S NOTE.—"Home Movies" will be glad to publish each month particulars of the activities of the British Cine Societies and their future plans. We must apologise to a number of societies for the omission of their reports, which arrived too late for publication. For inclusion in our next issue reports should reach the Service Manager not later than 15th July. "Stills" suitable for publication are welcomed.

BECKENHAM CINE SOCIETY. Hon. Secretary, J. W. Mantle, 56, Croydon Road, Beckenham, Kent. The society has been in existence since February, 1932, and has about thirty members. There is an annual subscription of 5s. (pro tem.) and 18s. production expenses. Apparatus used is Ensign, Bolex and Pathé.

On April 3rd we made a short film as a test for members. This was entitled "Oh Hikey," and ran to about 120 feet of 9-mm. stock; a 50 feet reel of 16-mm. stock was also taken showing "how it is done." This film was quite a success and has been of great educational value to us. We have now started our second production, a comedy in two parts on 9-mm. stock; as before a 16-mm. record film will be taken of this. Most of the film is being shot on an outdoor set erected by Mr. Mantle and his satellites; scenes will also be shot at Waterloo Station and in Fleet Street. The Secretary will be glad to answer any enquiries.

BOLTON AMATEUR CINE ASSOCIATION. Hon. Secretary, G. N. Booth, Knowsley Grange, Heaton, Bolton. The association was formed in 1930 and has had two very successful years. In 1930 we produced a five-reel melodrama entitled "High Test," the story being based on the activities of a gang of car thieves. This was shown on a screen 10 feet by 8 feet to 900 people. In 1931 we produced two films, a comedy and a "thriller." The comedy was called "Sporting Times," and was really a first-class production of about 1,600 feet. The "thriller," entitled "Triomurder," was not quite so successful owing to its being rather too short.

This year we are producing one film only, entitled "Redemption," and putting the whole resources of the society behind it. Mr. A. V. Booth is the producer, and the camera is in the hands of Messrs. S. Steele and W. Warburton. The association invites membership, the subscription being 10s. 6d., which entitles the member to four tickets for the annual show. This year we shall show in a cinema.

BURNLEY CINE SOCIETY. Hon. Secretary, F. G. Shoesmith, 68, Coal Clough Lane, Burnley. This society was formed at the end of last year and is now starting production on a scenario, working with 16-mm. film. The subscription is 10s. 6d. per annum and membership is open to all.

CRYSTAL PRODUCTIONS (THE BOURNEMOUTH FILM CLUB). Hon. Treasurer, Vera Maskey; Hon. Secretary, R. G. Torrens, B.A., B.D.Sc., 85, Wimborne Road, Bournemouth. This club was formed by a few enthusiastic amateurs on 6th February, 1931. It almost immediately undertook the writing and production of its first scenario, entitled "Retribution,"

which was completed in September, 1931. In November the club filmed an evening dance at the Royal Bath Hotel and installed a special lighting of 20,000 candle power for this purpose. An excellent film was obtained, which was shown twice daily for a week, together with "Retribution." A new film is now being produced entitled "The Broken Swastika," which was written and is being photographed by R. G. Torrens.

Regular meetings are held monthly, and during the past 15 months a number of interesting addresses have been given. In addition to the one club meeting a month the unit producing the films arranges its own meetings at its own convenience. The club is collecting a library of subjects of interest for the benefit of its members. The Secretary will be pleased to hear from anyone interested.

DERBY AMATEUR CINE SOCIETY. President, G. F. Palmer; Hon. Treasurer, H. Dakin; Hon. Secretary, A. J. Holland, 165, Gerard Street, Derby.

This society, which is starting its first film, "These Things Do Happen," meets every three weeks at the Unity Hall, Derby. Subscription: 10s. 6d. per annum, 15s. 9d. for married couples.

EDINBURGH FILM GUILD. President, A. E. Haswell Miller; Vice-President, Forsyth Hardy; Hon. Secretary, Norman

Wilson, 8, Orchard Place, Craigleith Road, Edinburgh, W.C.

Founded in 1930 by Norman Wilson, this club has for its objects the study and advancement of film art. Unusual and worth-while films are exhibited at private Sunday performances and in co-operation with the Education Committee of the Town Council special performances of films suitable for children are being arranged. Production is undertaken on standard and sub-standard stock and is confined to films of a documentary nature. Work is at present in progress on a film of Edinburgh, the scenario for which recently won a competition. In co-operation with the Scottish Travel Bureau the society is also at work on a film of the city on 16-mm. stock and is planning a short abstract film on standard stock.

Membership is open to anyone on payment of an annual subscription of one guinea, which includes admission to private performances and lectures and use of club-room and library.

The former Amateur Ciné Section of the Edinburgh Film Guild, which engaged in the production of dramatic films on 16-mm. and 9.5-mm. stock, is now functioning as an independent society known as Pinnacle Productions, the Hon. Secretary of which is Mr. J. S. Madrell, 27, Douglas Crescent, Edinburgh.

ELECTROTONE AMATEUR FILM SOCIETY. President, W. F. Bushell, M.A.; Vice-President, Robin H. Jones; Hon. Secretary, J. R. F. Stewart, 13, Francis Avenue, Hoylake Road, Moreton, Wirral. The studio and headquarters are at 157, Victoria Road, New Brighton, where an outdoor stage has been constructed to facilitate the filming of indoor "shots." Another room has been fitted as a projecting theatre, with a seating capacity of about thirty-five. For the benefit of new members, the membership subscription is 5s. entrance fee and £1 1s. per year. There is a selection committee of five, and new members have a short test to pass in whatever branch they are interested.

The society is now at work on their fourth production, "The Flash Trap," made on 9.5-mm. stock. They have previously



Thrilling moments in the "Electrotone" A.F. Society film "The Flash Trap." This film is being made on 9.5-mm. stock



Beckenham Ciné Society. Production No. 2. Left to right—Gwen Edwards, Harold Hawley, Una Ogg, and Alan Andrews



A scene from "Fugitive," with C. Dean and J. Neill. (Southgate Ciné Society.)

produced "Discord in the Desert," "The Last Laugh" and "Objects of Interest in Birkenhead and Wallasey," sound on disc having been successfully synchronised to all three. The next production will be a comedy; it is intended in future to concentrate on sound films and later on standard stock.

HEADINGLEY AMATEUR CINE CLUB.

Hon. Secretary, R. S. Neill, "Woodlands," off Westwood Avenue, Headingley, Leeds. Studio, Parade Chambers, North Lane, Leeds. This club was started in February, 1932, and has progressed exceedingly well, possessing a very modern studio and an abundance of projectors, cameras and lighting equipment, etc.

We have nearly finished our first production, "Private Wives," a comedy produced at The Golden Acre Park, near Leeds. The thrills of the speed-boat, yachting and Hover-planeing are included in this film, which was written and adapted to the screen by Mr. R. S. Neill and is also directed by him. The next production, an exciting drama, "Hunted," is being rehearsed and "shooting" will commence in the near future.

The club publishes a quarterly magazine and also holds a cinematograph entertainment every month, at which such outstanding productions as "Metropolis," "Vaudeville," "The Hungarian Rhapsody," "The Cabinet of Dr. Caligari" and "The Wrecker" have already been shown. Anybody in Leeds or the surrounding districts who is interested in amateur cinematography and would like to join the club will be made welcome. Full information can be obtained from the Secretary or at the Studio. The entrance fee is 2s., and there is a weekly subscription of 9d.

HORNEY-BRITISH FILM CORPORATION. Chairman, R. Hornby; Hon. Secretary, John Montgomery; Studio, Timber Lodge, Ashted, Surrey.

The above producing unit went into production last April, when the filming of "Convict 17," a crook drama on Kodak film, was accomplished in local surroundings. The Hon. Secretary of this unit will be pleased to hear from anyone interested or anxious to understand further the art of amateur cinematograph producing. He will also be glad to hear from residents in the vicinity of the studio who would care to lend grounds, barns and suitable places for filming. Suitable subjects, scenarios, etc., are welcomed from interested readers.

MAYROSS MOTION PICTURE PRODUCTIONS (HAMMERSMITH). Chairman, S. G. Finch, 27, Shaftesbury Road, Ravenscourt Park, W.6; Hon. Secretary, W. G. Wright, 44, Burr Road, Southfields, S.W.18.

The club, which has only been in existence since the end of April, 1932, has been formed to promote interest in amateur sub-standard ciné films, and is open to all whether they own apparatus or not.

Meetings are held at the Oddfellows' Hall, 186, Hammersmith Road. Subscription is 6s., payable on election. Applications for membership should be addressed to the Hon. Secretary or to the Chairman. The club is at present at work on its first film, "The Country Calm," written by Mr. Finch.

NEWCASTLE AMATEUR CINEMATOGRAPHERS' ASSOCIATION.

Chairman, W. M. Dierckx; Vice-Chairman, A. Logan; Hon. Secretary and Treasurer, H. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne.

Since this association was formed, in 1927, eight photoplays and several topical films of local interest have been produced, and production units are now busy completing the preliminary work for four short films, of which the following two are being put into immediate production: "Double or Quits," on 16-mm. stock, and "Revenge is Sweet," on 9-mm. stock.

During the winter sessions (October to April) general meetings are held fortnightly, at which films produced by other associations and clubs are projected in addition to members' private films. Developments in amateur sound films have been followed with interest, demonstrations having been given

by Mr. A. Logan, one of the members, who has produced several sound on disc films.

Competitions for best individual films, titling, scenario writing, etc., have been held, also public shows benefiting charities; and on the social side dances and summer outings in connection with outdoor filming are attractive features of our activities.

Membership is open to any person residing within the Newcastle and District area. The subscription is £1 1s. per annum; 10s. 6d. for any second member of the same family; and 5s. for any third member. Young persons under 18 years of age will be admitted at an annual subscription of 5s. Knowledge of, or participation in, photography is not essential for membership. Anyone at all interested in the art will be made welcome.

RHOS AMATEUR FILM PRODUCTIONS. Hon. Secretary, George E. Mellor, Bradda, Allanson Road, Rhos-on-Sea, North Wales.

The Rhos Amateur Movie Club was formed in 1930 and its first film, "The Naturalist," was made early in 1931. This was a short comedy running to 150 feet of 9.5-mm. stock and was moderately successful. An interest film of "The Tourist Trophy Races" in the Isle of Man was also made, which, having been edited and titled at the beginning of this year, was released to the motor cycle clubs throughout the country and has had a very successful run. Hire charges for this film are 2s. 6d. per night; 5s. per week. It has been shot on 9.5-mm. stock, has notched titles, and runs approximately 15 minutes.

The club was re-formed at the end of 1931, under the title of "Rhos Amateur Film Productions," and is now at work on a new production, "The White Slaver," directed by George E. Mellor, with Don Johnson at the camera and Miss Laura Hughes and Messrs. M. Forbes, R. Boase and D. G. Roberts in the cast. The story of "The White Slaver" lends itself to the cinema and settings are being kept as simple as possible.

On April 1st the first issue of "The Camera Angle" was published and had a ready sale. This magazine should be of real interest to all cinematographers, with a special appeal to R.A.F.P. members.

SOUTHGATE CINE CLUB. Hon. Secretary, S. F. Neill, 4, Selborne Road, Southgate, N.14. The club has for its objects mutual assistance in the art of amateur cinematography, the production of amateur photoplays, and the formation of its own library.

STUDIO. The club meets (for the present) at Messrs. Camera Craft, Ltd., Studio, Palmer's Green, but the club has in view a studio of its own for the near future.



Sentiment at the Southgate Society. Left to right—H. Aspden (Camera), R. Williams (continuity), R. Green ("Smith"), Miss D. Rothschild (Vamp), S. Neill (Direction)

EQUIPMENT. The club works on both 9-mm. and 16-mm. film.

MEETINGS. The club meets at the studio on alternate Fridays at 8 p.m. regularly, but extra meetings are called during production. Meetings are not held during August and early part of September.

PRODUCTION. Scenarios for production are submitted either at a club meeting or a committee meeting. It is usual for the author of any scenario accepted by the club to be given the option of directing the film (in conjunction with the committee), provided that he or she is a member of the club. The cost of the film used in any production is shared by the members existing at the time of production.

LOCATIONS. Outside shots are always taken on Sunday mornings, provided that the weather and light are suitable. The location is always pre-arranged and all concerned in the particular production are notified beforehand. Where possible members with cars see to the transport.

MEMBERSHIP. Candidates for membership must be subject to election by the committee and where application is not accompanied by the signature of a proposer and seconder, a personal interview should be obtained with the Secretary.

SUBSCRIPTION. The yearly subscription for membership is one guinea, payable half-yearly.

LIBRARY. The club has its own library of films (made by the club since its inauguration) and has the use of Messrs. Camera Craft's large professional library.

SWAN MOTION PICTURES. Hon. Secretary, E. J. M. Jones, 25, Kew Gardens Road, Kew, Surrey. This society, which was formed nine months ago, has completed one film on 16-mm. stock, a short comedy



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Pilot

THE WORLD'S SMALLEST ROLL-FILM REFLEX

entitled "She Loves Me—She Loves Me Not."

We have now cast and are about to go into production on a somewhat more ambitious film, the name of which is "A3." It is a crook melodrama in which there are fourteen characters besides many extras. For the interior lighting we shall use incandescent lighting of only 6,000 watts in conjunction with the new Super Sensitive film.

At the above address we have a room fitted up as a cinema. A separate operating box, which is fully lighted during projection, contains three turntables, projector, etc. We have meetings here every Wednesday evening at 8.30 p.m. and most of the shooting is done on Sundays. For technicians the entrance fee is one guinea, and the subscription one guinea per annum. For the acting members the entrance fee is one guinea and the subscription according to the part taken in each production.

TEDDINGTON AMATEUR FILM PRODUCTIONS. President, Marcus C. Hunter; Vice-President, Harold H. Hastings; Hon. Secretary, V. Insani; headquarters, 79, Teddington Park Road, Teddington, Middlesex. This society was inaugurated in February, 1932, and has at present thirty members. The entrance fee is 5s., with an annual subscription of 10s., payable quarterly, and a levy of 1s. at the start of each production. Members must be proposed and seconded by existing members. We close our membership at forty.

For the first production a scenario written by Marcus C. Hunter has been chosen. Tentatively named "The Lost Scarab," it is based on the novel "Something Fresh," by P. G. Wodehouse, who has kindly given us permission to use his story. To be directed by Marcus C. Hunter, this film is expected to run to 300 feet of 9.5-mm. film. The scenario calls for scenes that will be shot at Harley Street, Shepherd's Bush, Rotten Row, Twickenham Railway Station and Epsom Race Course, also various local exteriors. The interior scenes will be shot on settings built in the open at the society's headquarters. These sets, designed by Mr. V. Insani and built by Mr. S. Aland, will consist of interchangeable panels 9 feet high by 4 feet wide, so that any length of flats may be assembled.

As to our future programme, one or two short scenarios are being prepared. We are also experimenting with talkies and hope shortly to produce a short synchronised film (sound on disc).

We hold a club night on the first Tuesday of each month at 8.0 p.m. at the Teddington and Hampton Wick Constitutional Club Stanley Road, Teddington. All are welcomed.

THE SUB-STANDARD FILM SOCIETY.

President, S. Moir; Manager and Secretary, B. Braun, 27, The Ridgeway, Wimbledon, S.W.19. Owing to a change in the policy of Avant Garde Productions, it is now renamed The Sub-Standard Film Society.

The main object of the society is to show abstract, avant garde, artistic, "unusual" and experimental films that have either been made or reduced to sub-standard size. The society urgently desire to get in touch with anybody who has made films of this classification; the loan of such films will be paid for if necessary. Would anybody making (at the moment) get in touch with the S.S.F.S.?

Although the projection of films is the main object of the society, production is by no means discouraged. J. Trotman is going ahead with a new film entitled "Beyond"—a fantastic representation of the thoughts of a man just released from a long term of imprisonment. Most of this is being done

by nature shots and suggestion. Another member, Mr. Sigurd Moir, is just doing the finishing touches to the shooting script of his next film (on 16-mm.), an abstract entitled "The Pool." Other films by other members are sure to be started soon.

Membership is strictly limited to people who believe in films as an art, and the subscription is 12s. per year. All communications to be sent to the Secretary.



Ruth Le Neve Foster, A.R.P.S., with a De Brie Camera. (Manchester Film Society.)

WIMBLEDON AMATEUR CINE CLUB. During the summer months, many interesting evenings have been arranged to take place, and, of course, the club will be passing through one of the busiest seasons, as many fine scenarios have been submitted by members who are anxious that their work may be transformed into celluloid. The present production is a one-reel detective story, written by Mr. G. Burnett, and this production is expected to occupy fully three months. Those not engaged in this film will most likely do a series of "shorts."

One of the most recent outings was to Box Hill, where members spent an enjoyable day. Similar outings are to be conducted in the future.

There are still a few vacancies in the club, and those requiring particulars should write to the Hon. Secretary, H. C. Bealby, 34, Murray Road, Wimbledon, S.W.

YORK AMATEUR FILM SOCIETY.

President, Henry Foster; Vice-Presidents, Lady Thompson, Lady Grant-Lawson, the Lady Mayoress of York (Mrs. J. B. Morrell), and Roger Lumley, M.P.; Hon. Secretary, William Holden, 3, Accomb Road, York. This society is a comparative newcomer into the amateur film world, but has already made considerable headway. Our President is a photographer of great experience and our Hon. Secretary has a sound knowledge of every branch of cinematography.

We have already produced a film which was publicly shown at the Albany Hall, on the occasion of the society's dance on April 15th, and was very well received. We are at work now on a new film, "The Sattley Treasure" which, we believe, will be a real good picture. Terms of membership are 2s. 6d. entrance fee, with a subscription of one shilling per week. Applications should be made to the Hon. Secretary.

ROYAL FILM MAKERS

(Continued from page 63)

films he shot while he was away. But his public engagements are so many that he gets little time to himself, with the result that the titling and cutting and general editing of the film can only be undertaken at odd intervals and it is consequently still far from being complete. When it is ready, however, it promises to vie in interest with his African film.

In big game countries it is becoming the fashion to go out with a ciné-camera instead of with a gun, and if Kipling realised the interest that is being taken in the ciné-camera in the East, he might be inclined to revise his well-known lines: "For East is East and West is West, and never the twain shall meet."

On the contrary the ciné-camera may prove a strong link between East and West and the home screen a meeting ground that will lead to mutual understanding. In Europe and America we are rather inclined to regard Siam as a country so far remote that it belongs to another age. Yet in this land of pagodas the King of Siam is so keen a follower of western ideas that he takes a ciné-camera with him on all his journeys. He has any number of ordinary cameras and a very good knowledge of photography in general. During his big game expeditions his ciné-camera, which uses the 16 mm. film, always accompanies him and he has obtained some remarkable big game films with it. His interest in the ciné-camera is indeed so great that directly anything new is invented in connection with it, no matter what it may be, it is sent out to him at once. Thus it is quite likely that some of the newest inventions in connection with the home movie may be familiar to the King of Siam long before they are familiar to the people of the West.

Nor is the ciné-camera less well-known in Afghanistan, for King Amanullah, when he was visiting England in the days before he was deposed, proved to the amazement of the professional photographers that he had very much more than an amateur knowledge of photography. Many ordinary cameras indicated the interest he took, and to them he added a ciné-camera with which he later went shooting big game pictures, getting some that would be hard to beat.

The Maharajah of Patiala is interested in photography from every conceivable angle. He can take a picture with an ordinary camera as skilfully as a professional photographer and has a good sense of light values. With his ciné-camera he has concentrated on the big game of the country he rules in India, and is one of the few Royal users of the ciné-camera who has succeeded in obtaining some thrilling shots of that striped terror of the jungle, the tiger.

As for the Maharajah of Rajpipla, during his periodical visits to London he takes his ciné-camera practically

wherever he goes. Anything of general interest is quietly recorded by his lens, views of Westminster Abbey and the Houses of Parliament, shots of Whitehall and Trafalgar Square, street scenes and river scenes, the pageantry of changing the guard and other ceremonies and functions, all are stored up by the ever-watchful lens upon those strips of celluloid and taken back with him to the East. He must now possess as fine a record of London life and scenes as one could wish for. Sitting in his palace in India, he can at a touch call up the heart of London to compare it with the heart of the city over which he himself rules.

During their visit to England to attend the Round Table Conference last year the Indian Princes often made inquiries for ciné-apparatus. It was sent round to their hotels and laid on a table for inspection, where it would be left after brief explanations of how it was used. Two or three days later they would be waited upon again. "I will take that—and that—and that," they would say. No other words would pass. The rejected apparatus would be gathered and taken away and the transaction was at an end.

One of the most noteworthy shots of the Prince of Wales, one which lingers in the memory and makes a perfect ending to his African film, is a scene of the Round Tower at Windsor with the Royal Standard flying nobly in the breeze. It symbolized his return to England, home and beauty.

To me it symbolizes much more: it shows how the little ciné-camera which is creeping into our homes may help to keep the flag flying and the flame of patriotism glowing by taking to friends in distant places the living pictures of people and scenes they love so well.

DAVID MASTERS.

ANIMATED CARTOONING

(Continued from page 55)

various shaded portions were completed and the finished cartoon was produced apparently without human aid.

Of course, the work was the result of a painfully slow and laborious method. A principle, similar to that employed in the making of the films already described, was used. The cartoonist drew a small portion; this was photographed; then he added another tiny line; again this was photographed and the process went on, probably taking more hours to complete than it took seconds to show on the screen!

A few years ago a rather novel feature was introduced into the Picture Theatre programmes. I believe it was called Plastic Sculpture. An irregular mass of clay suddenly seemed to melt and change its form. Gradually order evolved out of chaos, and a head and bust of a notability appeared. Need I now describe how it was done? "Little by little——!"

In conclusion, I would like to repeat that I do not claim that this short article fully covers the subject of animated cartooning. There are scores of "tricks of the trade" which would take pages to describe. The apparatus incorporating the camera, and the method of taking intermittent exposures, is really a subject calling for separate treatment.

In this connection, an elaborate system of indexing and tabulating is involved. This includes an "exposure chart" that tells the photographer which background to use, how many times each drawing is to be exposed, when to repeat, and so on.

I think, however, I have told you sufficient to lift at least a corner of the veil which conceals the mystery of the production of a movie cartoon.

EXHIBITION OF CINÉ APPARATUS AT SELFRIDGE'S.—This Exhibition will commence on Monday, July 4th, and will continue until the end of the week. It will contain a comprehensive display of ciné apparatus, much of which will be demonstrated for the first time.

There will also be given demonstrations of various Home Talkie outfits. Many films will be shown, all of which have been produced entirely by amateurs in Great Britain, America and the Continent.

Make a note of the date and place—July 4th, Selfridge & Co., Ltd., Oxford Street, London, W.1

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Bolex Auto-Cine, Hermagis F/3.5 Anastigmat lens, camera takes 50 ft. of film, direct vision and Reflex finder, automatic footage indicator, shop soiled only, list price £14 : 14 : 0 .. for £8 : 17 : 6

Victor, Dallmeyer F/3.5 lens, shop soiled only, list price £40 .. for £32 : 10 : 0

Cine-Kodak Model B, Kodak F/1.9 Anastigmat lens, takes 100 feet film, list price £31 : 10 : 0 second-hand for £15 : 15 : 0

Cine-Kodak Model B, Kodak F/3.5 Anastigmat lens, takes 100 feet film, shop-soiled only, list price £25 .. for £12 : 10 : 0

Cine-Kodak Model B, Kodak F/6.5 Anastigmat lens, takes 100 feet film, list price £18 : 18 : 0, second-hand for £6 : 6 : 0

Ensign AutoKinecam, Cinar F/2.6 Anastigmat lens, list price £18 : 18 : 0, second-hand .. for £12 : 12 : 0

Zeiss Ikon Kinamo, F/2.7 Zeiss Tessar lens, the smallest 16 m/m. camera on the market, shop soiled only, list price £24 .. for £14 : 0 : 0

Agfa Movex, Agfa F/3.5 Anastigmat lens, shop soiled only, list price £18 : 18 : 0 .. for £12 : 12 : 0

Ensign Super Kinecam, turret-head Model, Cinar F/2.6 Anastigmat lens, second-hand, list price £45 .. for £27 : 10 : 0

9 M/M. CINE CAMERAS.

Cine-Nizo, Meyer F/3 Trioplan lens, two speeds, shop soiled only, list price £15 : 15 : 0 .. for £10 : 10 : 0

Pathe Motocamera, Krauss F/3.5 lens, list price £12 : 10 : 0, second-hand .. for £7 : 12 : 6

Pathe Motocamera, Krauss F/3.5 lens, Cinophot Exposure Meter, leather case, list price £12 : 10 : 0, second-hand .. for £8 : 12 : 9

Pathe Motocamera, Stello F/3.5 lens, focussing magnifiers, leather case, list price £12, second-hand .. for £8 : 8 : 0

NEW CINÉ APPARATUS

TESTED AND REVIEWED

This section will be devoted each month to impartial tests and reports on ciné apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment.

The Bolex 16-mm. Camera

HOME MOVIES welcomes the Bolex ciné auto-camera as one more step forward in the popularisation of sub-standard cinematography. As will be seen from the accompanying photograph, the camera is of neat and businesslike appearance externally, while internally it rivals many much more expensive instruments. Two view finders are fitted, one of the direct vision type so that during use the camera can be held firmly against the forehead, and the other of what is sometimes called in still cameras the

release which makes a very smooth operation.

The key for winding the motor is permanently fixed and folds flat against the camera when out of use; about twenty feet of film can be exposed at one winding, and a clear window indicator shows how much film has been used, the figures in this camera being in metres and not in feet as is more general. An audible indication of the use of each foot is given by a "click."

Once the spring has run down it is possible to operate the camera with a hand crank in one of two apertures. In the first of these eight pictures per turn are taken, in the second two pictures per turn, this latter adjustment being very useful for trick work, animated cartoons, etc. Incidentally, there are very few cameras even at a high price which are so fitted.

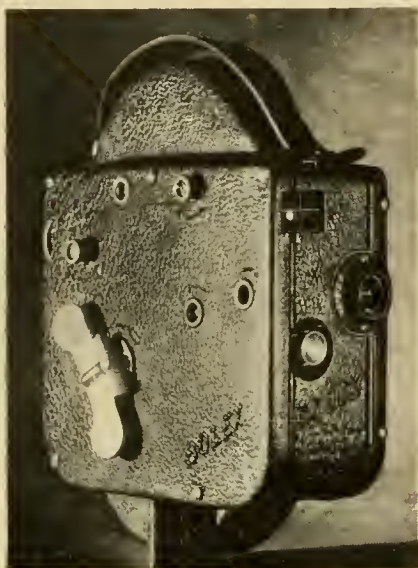
For use on a stand a threaded bush is fitted but in order to adapt this to most of the stands used in this country an adaptor will be required threaded on the "Continental" pattern. Such adaptors are obtainable for a few pence at any ciné dealers.

Threading is particularly easy, clear indications of the size of the loop being marked. We can recommend it as a soundly designed instrument of excellent performance, and we congratulate the makers on being able to market it in this country at the low price of fourteen pounds. The makers are the Bolex Company, of Geneva, Switzerland, this being a subsidiary of the famous Paillard Gramophone Motor Company, whose products are very well known to gramophone users. The London agents are Cinex, Ltd.

An Ingenious Exposure Meter

The general principle of exposure meters is dealt with in detail on another page of this issue, so that in this test report of the Electrophot

Exposure Meter submitted to us by Messrs. Bell Howell, Ltd., it is not necessary to emphasise the value of such meters generally. The Electrophot is something entirely new in exposure meters being for the first time completely automatic—that is to say that the human element in judging the exposure is completely eliminated. The Electrophot, as will be seen from the photograph, is of square construction its size being identical with that of the ordinary 100-feet 16-mm. film container, so that it can easily slip into the pocket of the average ciné camera case.



The Bolex 16-mm. Camera

"brilliant" type when the instrument is used at waist level. Combined with the direct vision finder is a built-in exposure meter of the extinction type by the use of which an approximation of the correct stop to be used in certain circumstances can be obtained.

The lens has a maximum aperture of 3.5, being of the well-known "Hermagis" make, with an iris diaphragm variable down to F. 20. A careful examination of our test film showed that this anastigmat is of high grade, giving excellent definition over the whole field. The finger release for operating the camera presses into the front of the instrument in such a way that the camera is not shaken during operation. Continuous running so that the user can himself get into the picture is obtained by depressing this release whereupon it will stay in position until an upward push releases it again. We were particularly impressed with the working of this



The interior of the Bolex Camera ready for loading

Holding the instrument in our hand we look down upon a dial and pointer, the scale being marked in F numbers from F.1 downwards. On the left of the dial is a press button, while on the front edge is a cap which has to be removed before using the instrument. The instrument is also provided with a small view finder (such as one finds on an ordinary "still" camera) and in this we observe the picture to be taken. As soon as we have satisfied ourselves that the picture we wish to take is properly centred in the view finder it is only necessary to press the button, whereupon the needle of the meter will move to the correct stop to be used for the standard speed of sixteen pictures per second.

This will sound like magic to readers unacquainted with the latest developments in electrical science, nevertheless the principle of the instrument is comparatively simple to understand. In the aperture which



The "Electrophot" in use

faces towards the picture to be taken (just as does the lens of our camera) is situated a photo electric cell the resistance of which varies with the amount of light falling upon it. Contained within the instrument is a small dry cell, while the instrument with the pointer which shows us the stop we use is really a very delicate electric current meter. This meter is arranged with the dry cell and the photo electric cell in such a way that it measures the current flowing through the cell when light falls upon it. As we have already indicated that the resistance of the cell (and therefore the current it will pass) varies with the amount of light it is easy to understand that the more light that falls upon the cell the greater will be the current shown. In photography we follow the rule that the brighter the light the smaller the stop, so the meter is graduated not in current divisions but in photographic apertures.

We tested the Electrophot side by side with our standard meter and a number of different (and in some cases awkward) lighting positions and found it surprisingly accurate. As graduated the readings are for such films as the Kodak ordinary panchromatic, Selo pan, Bolex reversible and Agfa normal. For the faster films such as the Kodak super-sensitive or the Agfa novopan, one stop smaller than the indication must be used. Useful little tables affixed to the instrument show what variations are necessary with different speeds of exposure and, in fact, everything has been done to make the judgment of correct exposure simple.

An instrument of this kind is naturally expensive as it has to be made with the precision of a laboratory instrument. The cost in England is £11, but with those who are prepared to pay a high price for such an accurate and high grade instrument it can be thoroughly recommended. Serious students of cinematography, and, in particular, workers who have to take a large number of natural history films in all kinds of peculiar lighting positions might easily find that the instrument would pay for itself in the saving of film in a season. The sole cost of maintenance is the occasional renewal of the dry cell which

can be obtained from any chemist, as it is a standard renewal cell for what may be called the "fountain pen type" of flash lamp.

The Bolex Model D Projector

The Bolex Model D, submitted for test by Cinex, Ltd., is unique in that both $9\frac{1}{2}$ -mm. and 16-mm. films can be projected with it. It is, in fact, the highest powered of projectors available for $9\frac{1}{2}$ -mm., having a 250 watt lamp. The change from $9\frac{1}{2}$ -mm. to 16-mm. projection can be made in a few minutes without the aid of tools, merely by interchanging the gate mechanism and socket, so that many $9\frac{1}{2}$ -mm. users who have been dissatisfied with the light obtainable with their $9\frac{1}{2}$ -mm. projectors, and who contemplate going over at a later date to the 16-mm. size can purchase this type of machine with the knowledge that it will suit both requirements. Our tests show that the apparatus functions equally satisfactorily on both $9\frac{1}{2}$ -mm. and 16-mm. film, the pictures being sharp and brilliant, the action smooth and more than usually silent. The quiet working is undoubtedly due in a large measure to the excellent mechanical design and sound workmanship. This point is of particular importance in the growing use of home talkie equipment where a noisy projector is a distinct drawback.

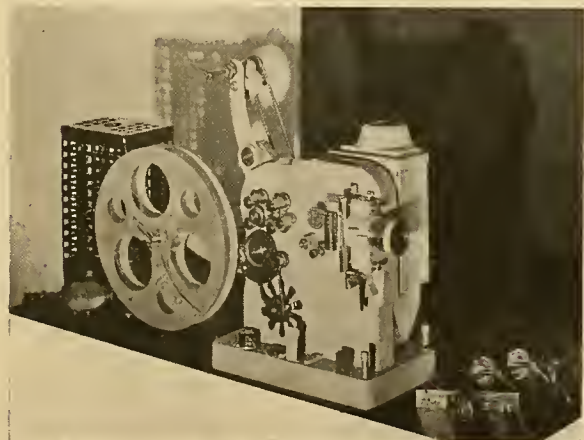
The machine is particularly compact in design and fits into a comparatively small case that can be carried about conveniently. Speed of the motor is regulated by a variable resistance in the base and threading is very simple. The price of the machine to run on 100/125 volt mains, D.C. or A.C., is £35 with an additional 35/- for resistance if used on mains of a higher voltage. The Bolex Model D would appear to be particularly well suited for use at Ciné Club meetings, where both sizes of film are used.

product, the Cinemeter, marks a considerable advance both in accuracy and simplicity of operation. The new meter, the size and general appearance of which can be gauged readily from the accompanying photograph, needs only the simplest adjustment to give an accurate reading. First of all, on holding the meter to the eye two illuminated discs are seen, one a white and the other green against a black background. By rotating the end of the meter both of these discs become



The new Drem Meter in use

progressively darker, although the green disappears some time before the white. As soon as the point is reached when the green disc can just not be seen (the point is estimated very readily) the meter is taken from the eye and the correct stop to be used read on the scale. If other exposures than the normal sixteen are given a second scale will show the correct stop while a scale is also provided for different speeds of film. As most cinematographers stick to one particular make of film for a considerable period and do most of their work at sixteen frames per second, there is only one adjustment to be made for all normal readings, and comparison with out standard, together with a number of tests made in all kinds of lighting conditions, demonstrated to us that the meter can be recommended as a sound reliable instrument for all cine work. The price is 30/- including leather case, which represents very good value.



The Bolex Model D Projector for showing either $9\frac{1}{2}$ -mm. or 16-mm. films

New Drem Exposure Meter

The name of Drem is well-known to amateur cinematographers throughout the world, chiefly as the makers of the Cinophot and Justophot Exposure Meters, the former being specially designed for ciné work and the latter for "still" camera work. While both of these meters (the only difference between them is in the scale) are excellent of their type, the latest Drem

The Pilot Camera

Messrs. Sands, Hunter & Co., Ltd., have sent us for review the Pilot Reflex Camera. Many cinematographers are also "still" photographers and in any case it is useful to have a still camera available to make pictures of likely scenes for future movie pictures; typical views which can be enlarged as photographic background for titles, and for general record purposes. The Pilot is not only so small that one can slip it into a side pocket without inconvenience, but it also possesses many features often lacking in much bigger instruments. Primarily it consists of a folding camera using V.P.K. film, fitted with a high grade

anastigmat lens and a first-class shutter, together with a duplicate lens which gives a full-size image in a hooded view finder. Both lenses are interlocked so that one can focus with great accuracy up to the last minute, at the same time composing the picture full-size and the right way up in the viewing screen. In order that the highest possible precision in focusing may be obtained a focusing magnifier is also fitted, and this precision of focus together with the perfection of the image produced by the anastigmat lens enables the resulting film to be enlarged up to half-plate or more without loss of quality.

This in itself would make of the camera a very attractive proposition, as the cost of an 8-exposure V.P.K. film is only 1/-; yet still further economy is effected by a little device which gives *twelve* instead of eight pictures on the V.P.K. film, an ingenious mechanism being provided to feed the film forward just the required distance after each exposure.

Our test showed that when enlarged to the popular post-card size the pictures obtainable with this camera are indistinguishable from direct prints. Used in conjunction with one of the several self-focusing enlargers now available the Pilot makes still photography delightfully easy while reducing running costs to an exceedingly low figure. A very fine camera which can be thoroughly recommend for still work.

Saving Current and Heat

Ciné projectors require electric current from the mains both for operating the motor and lighting the lamp. The current taken by the lamp is always very much more than that used by the motor and the total current taken by a high power 16-mm. projector is often as high as 6 amperes.

Practically all of the projectors sold are designed to run from 100 to 110 volt mains, either D.C. or A.C., due to the fact that a very large number of these machines originated in America where this voltage is standard. In England, however, the majority of users of ciné apparatus find themselves in houses where the mains are from 200 to 250 volts and therefore some means must be found of reducing the voltage. In the case of D.C. users there is only one way—by means of a resistance, but alternating current users can reduce their voltage either by a resistance or a transformer. In view of the fact that the same resistance can be used for either D.C. or A.C., it has been the custom for projector manufacturers to supply such resistors as standard fittings, but anyone acquainted with electrical engineering knows that they are very wasteful, for, of the power taken from the mains when using a 110 volt machine from 220 volt mains, exactly half is wasted as heat in the resistor. Thus, if you are using such an instrument as a Filmo 57, a Kodascope A, B, or K, or the large Ensign machine, something in the neighbourhood of half a kilowatt

is being dissipated as heat from your resistor! This heat is unwelcome in summertime and unnecessary in winter.

With alternating current mains, however, if a transformer is used the voltage can be stepped down from whatever it happens to be (say from 200 to 250) to 110 without any dissipation of heat and with losses which are negligible. Thus, the use of a good transformer on alternating currents for running your projector will just halve your current consumption and therefore your cost of running. Messrs. Radio Instruments, Ltd., of Croydon, recently submitted to us a transformer which they have specially designed for Home Movie Work to take the place of wasteful resistance. The device is simplicity itself for on the input side you plug into the mains while the output side goes to the projector in the usual way. There are no moving parts or adjustments to make, the transformer can be placed anywhere within reach of the projector cord. Prolonged tests on the largest type of projector show that the transformer is thoroughly efficient and reliable, and it can be recommended to all who desire to use projectors from alternating current mains. Remember it cannot be used with D.C. mains. Two sizes are made for different types of projectors, the smaller selling for £2 10s. and the larger for £4 10s. Both give excellent results and the larger can be used for the most powerful machines.

THE MERRY REEL

(Continued from page 64)

thoroughly natural, I cranked away like anything during the dog-fight that followed. The vicar rushed in to try to separate them, but retired hurt when he had been butted on the third waistcoat button by Ferdinand's head and soundly scratched by Angelina.

By this time the two were really warming up to their work and I could see that the film was going to be excellent. The pair had resolved themselves into a whirling mass of arms and legs and hair and nails and teeth.

From behind me I heard a simultaneous he-man roar and a high-pitched female scream as Mrs. Motherspoon-Waterbiffle and General Gore-Battleby dashed in to stop the war.

They paused for a moment or two looking for an opening and I had just time to put in a new reel. Then both at the same instant made a grab at a foot which emerged for a moment from the flying scrum. The General skidded on a jelly fish, caught at Mrs. Motherspoon-Waterbiffle's hand in an endeavour to save himself, tripped over the projecting foot, turned a remarkably neat somersault and landed on his back with the lady sitting on his lower chest.

Over their prostrate forms the battle raged, and judging by their smothered cries they seemed to be stopping quite a few of the punches

and the kicks. Luckily the light continued to be excellent and I was sure that I was making a splendid film.

The *finale* could not have been better staged had it been produced by a whole galaxy of those gentlemen whose queer names sail across the screen as a prelude to a professional film. The two grown-ups succeeded eventually in securing a little angel apiece. Both the General and Mrs. Motherspoon-Waterbiffle had lost their hats and each searched round for the missing headgear with the one hand that was disengaged. The General's fingers closed upon a hat; at the same moment Mrs. Motherspoon-Waterbiffle's questing hand also found one. Upon his bald pate the General placed Mrs. Motherspoon-Waterbiffle's natty confection, whilst the lady, all unwittingly, crowned herself with the General's grey Homburg.

"Thank you, thank you," I said with a cheery smile. It couldn't have gone better, and I've been able to film every bit of it."

For the first time since I have known her Mrs. Motherspoon-Waterbiffle was speechless. The General was not—until the vicar begged him to remember who and where he was.

Both she and the General now positively feed out of my hand, for if either of them show signs of uppishness I have merely to threaten to show the film in the village hall of Sploshbury.

THE REELER.

HERE AND THERE

By "PROJECTA"

LOOK out for unusual lighting angles in your holiday film. Always carry a map with you. A scene which may be flat and uninteresting in the middle of the morning may have brilliant high lights and beautiful modelling in the afternoon sun. Pocket compass and map will enable you to estimate the right time of day to return and thus save much wasted film.

* * *

When joining up a number of scenes in the correct order for a finished film, do not splice too early. There is no need to run the film through the projector in the early stages of assembling particularly if you have a pair of "re-wind arms." The various scenes can be joined together temporarily with slip-over wire paper fasteners obtainable in sizes sufficiently small to suit. You will know the individual scenes quite well before assembling and after you have put them together in the order you think will be right a run through between the two re-winds will show you the sequence and give you a general idea if everything is correct. Only splice when you are sure of the order you want to use, for in this way you will save a number of wasted frames. Remember that every time you cut a film you waste at least one frame and sometimes two, depending on the type of splicer.

YOUR CINÉ QUERIES ANSWERED

Free Service for Readers

Is there a ciné problem bothering you? Have you some difficulty in which you would like expert help? Do you want to know where to obtain certain apparatus and what it will cost? HOME MOVIES is at your service in this and many other ways.

Address your query to: The Service Department, HOME MOVIES, Messrs. George Newnes, Ltd., 8-11, Southampton Street, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. Queries and answers of general interest will be printed each month on this page. All others will be replied to by post.

SPECIAL NOTE.—*Criticisms of amateur films, opinions of amateur scenarios and test of apparatus can be undertaken by special arrangement. In such cases a preliminary letter to the Editor is essential.*

A Stop Query

J. E. W., Rugby, writes: With my ciné camera I have been advised not to set the diaphragm except actually at the figured stops. If, for instance, my exposure meter indicates an aperture of 4, is there any reason why I should not set my diaphragm at a point approximately midway between the figures 3.5 and 5 on the lens scale?

Answer.—If your camera is fitted with an Iris diaphragm (the kind of diaphragm which comes gradually smaller as you move the scale) there is no reason whatever why you should not do as you suggest; in fact, this would be the correct procedure. If, however, the camera is fitted with the type of diaphragm which has a series of holes which are moved round so that one takes the place of the other, then you *must* stop on the exact marks, otherwise the diaphragm hole will not be central.

Sound Proof Boxes

E. O. C., Chesham, asks for information on the subject of sound proof boxes for ciné projectors, as mentioned on page 34 of our June issue.

Answer.—Any suitable felt-lined box with a door which can be opened for convenient threading of the film and fitted with a piece of plate glass sufficiently large to allow for the projection of the image will give adequate silencing for ciné projectors; and the chief problem is the provision of means for removing the great heat generated by the lamp and resistance.

In the case of such projectors as the Filmo, where a powerful draught of air is blown past the lamp and out through the top of the machine, a cylindrical chimney should be made to come immediately above the top of the lamp. In the case of the Filmo projector this chimney should be made about $4\frac{1}{2}$ inches in diameter and about 7 inches high and should contain an inner cylinder of perforated metal such as is used for the walls of meat safes. This should be made about 3 inches in diameter and the space between it and the outer cylinder should be lightly filled with steel wool (you

can get this from Woolworths). A number of holes should be drilled on each side of the box, so as to allow for entry of the air which is drawn out by the fan and it will then be found that there will be fully adequate ventilation through the chimney, which will, however, absorb all the noise.

The problem is not so simple in the case of projectors which have not fan-cooling, and in this case it is advisable to have more holes at the bottom of the case than in the previous example and to make the roof of the silencing box a pyramid shape with the chimney at the top of the pyramid, so as to facilitate the circulation of air.

British Talkatome, Ltd., are marketing an excellent sound-proof box for Filmo projectors on the lines indicated, and we understand can supply similar boxes for other projectors.

Hyperfocal Distance

R. W. N., Merton Park, asks for information on focussing on the hyperfocal distance and refers to a book on Cinematography which, he says, gives double the figures of other tables.

Answer.—The hyperfocal distance for a given lens is that distance after which the image is quite sharp up to infinity with the lens at infinity. Thus a 1 inch lens at F.3.5 has a hyperfocal distance of $11\frac{1}{2}$ feet and the same lens at F.6.3 has a hyperfocal distance of 6 feet. If, now, the lens is fitted with a focussing mount and then focussed on the hyperfocal distance, everything will be sharp from half the hyperfocal distance to infinity. Of course sharpness is a relative term and in calculating these distances a degree of definition has been taken which satisfies all ordinary requirements. In the case of a 1 inch lens used at F.3.5, for example, and focussed on an object $11\frac{1}{2}$ feet away, the focus would not be quite sharp at 6 feet as at $11\frac{1}{2}$ feet; an object at this distance would similarly lose very slightly. This slight loss of definition, however, is not noticeable in practice; and in the case of fixed focus lens it is customary to set the focus at the hyperfocal distance for the largest aperture.

Possibly the fact that objects are in focus at half the hyperfocal distance when the lens is focussed in this way has led you to think that the table in the book referred to is wrong, but actually we have checked it and found it to be correct. The trouble with the book in question is that the author has not given a clear definition of what hyperfocal distance is, and on first reading one gathers a wrong impression.

Readers' Help Wanted

H. Noakes, 117, Herries Street, Queen's Park, W.10, owns a ciné camera of American make known as the Sinemat Duplex, using 17.5-mm. film with standard pitch holes on one side; and he would like to get in touch with any other reader who happens to possess this make of camera or the agent, if there is one in this country.

Pathé Titles

M. P., Sherborne, Dorset, asks whether it is possible to make titles with a Pathe-scope B camera using a 20 inch supplementary lens, and using white felt letters on black felt, and if so what diaphragm size should be given in subdued sunlight. His idea is to centre the titles on a 30 inch board and have a central line marked with the camera fitting in a slot between two pieces of wood 20 inches away. He also wants to know what size of picture he will get.

Answer.—The method suggested is quite practicable, but care must be taken to see that the camera does not shift on the focussing screw, so as to get the picture out of alignment. If the title board is viewed through the finder, allowance must be made for the distance between the centre of the lens and the centre of the finder.

At 20 inches the lettering should come within a space of 9 inches by 7 inches, so that the felt letters would have to be small. It would probably be better to do your lettering with white ink on black paper.

In subdued sunlight about F.4.5 should give a satisfactory image. The card or felt should naturally be made larger than 9 inches by 7 inches so as to allow for slight inaccuracies in centring; but an area 9 inches by 7 inches on the card or felt will exactly fill the picture.

L. D. Atkinson, Falmouth, asks almost identical questions, except that in his case he proposes to use white lettering on black matt paper, and the answer will be the same in his case. Direct sunlight should be avoided in exposing such pictures, otherwise you may get a certain amount of halation or spreading of the white light round the letters.

9½-mm. Talkies

P. D. C., Belfast, asks whether he can obtain a synchronised turntable only for

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JULY 1932

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Pathé projector, also the name of anyone supplying Talkie films of 9.5-mm. width ?

Answer.—Messrs. Cairns & Morrison, Ltd., of 33, Percy Street, London, W.1, can supply such a turntable.

Unfortunately at the present time there is no available supply of professionally made 9.5-mm. Talkie films in this country, although a large number are obtainable in the States from Pathégrams, 35, West 45th Street, New York City. We hope that the British Pathé Company will not be long in following their example.

Sound Libraries

H. R., Bristol, asks questions regarding home talkies with 9.5 and 16-mm. film.

Answer.—Most of your queries will be found answered in Mr. Harry P. Wootton's article on Home Talkies this month and the remainder in the answer to P. D. C., Belfast, above. Regarding silent film libraries, all the companies have recently included a number of more modern films, and we would suggest that you write to them for their latest catalogues, which will show you what has been done in this regard. Particulars of the B.T.H. sound on film system and also the R.C.A. Photophone are given in Mr. Wootton's article. There is no system giving sound on film with 9.5 mm.

A Colour Query

A. H., South Ealing, writes :—"Is it possible to produce a natural colour with my ciné films if I stain the pictures different colours so that when they are projected they give a natural effect ?"

Answer.—There is no practical way of natural colour films by this method. It is, however, possible to stain lengths of film so that, for example, a moonlight scene (on one taken in sunlight to resemble moonlight) will appear blue and a sunny scene in yellow. For true natural colour cinematography it is necessary to use Kodacolor film and special lenses and filters on both camera and projector. Full particulars of the Kodacolor process can be obtained on application to Messrs. Kodak, Ltd., Kingsway, W.C.2, or through your local dealer.

General colour effects are easily obtainable by dropping various discs of coloured celluloid or gelatine in front of the lens while projecting. Numbers of devices to clip on to the front of your projector can be obtained from the Westminster Photographic Exchange, of 62, Piccadilly, W.1.

Portable Amplifiers

D. W. G. B., Weybridge, writes :—"For some time myself and friends have been experimenting with the making of talking films, using home recording apparatus and an electric radio set. However, I find the latter too cumbersome for transporting, so perhaps you can advise me as to the construction and circuit of a portable (battery) amplifier to be used both for recording and playing. Above all the cost must be as low as possible.

Answer.—A design for such an amplifier as you require, will be published in an early issue of HOME MOVIES.

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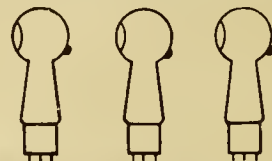
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THE EDITOR'S NEWS REEL

*"I go to visit the
Movie Man, for whom
I've writ a play."*

BEN JONSON
A.D. 1640.

LAST month we spoke of the many appreciative letters we had received from readers of HOME MOVIES, and we should be ungrateful if we did not express our further thanks to the numerous correspondents from home and abroad who have written in appreciation of our efforts. We are particularly glad that our Free Query Service has been so well patronised. A selection of answers of general interest is published each month and the pressure on our space prevents us giving more. As every query is treated and answered individually and as many of the answers involve considerable research, may we ask the indulgence of those readers who do not receive their replies by return of post?

This Month's Features

We have great pleasure in presenting this month the first of our new series of articles written by Mr. Adrian Brunel, the well-known director and author. These articles will be found of immense help not only to members of ciné societies, but also to the individual worker in showing him how to make the very best of the marvellous medium of expression provided by the ciné film. Mr. Brunel is taking a very active interest in the amateur movement, and we are sure his articles will be widely appreciated.

Two other features of particular value to the societies and film-producing groups are the expert instructions on film make-up illustrated by photographs specially taken for HOME MOVIES, and Mr. James Dale's article, "Shot at Dawn," being a description of a day in a Hollywood studio. The individual worker experimenting in the production of Home Talkies will find a wealth of practical information in the description of one of our reader's experiments in this regard, while those who realise the advantages of good presentation

will, we are sure, admire the remarkably ingenious stage and lighting system which another reader has fitted up for himself for the showing of 9.5-mm. pictures. For the beginner we have a further self-contained article in our series on Exposure, some notes on filming children and many articles of general interest.

New Film Material

In the New Apparatus section we are able to present our test reports on the new Pathé super-sensitive panchromatic film, the arrival of which

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FOR READERS!**
**THREE HALF GUINEAS
WILL BE AWARDED
EACH MONTH FOR
THE MOVIE HINTS
AND TIPS SENT IN**
**FULL PARTICULARS
ON THIS PAGE**

was foreshadowed in a previous issue: the new Kodacolor super-sensitive film; a high-grade orthochromatic film for 16-mm. users much cheaper than any heretofore available; two new positive-negative 16-mm. films and a new 9.5-mm. film. With so many manufacturers bringing out new products, with the reduction in price of cameras and projectors and the widening facilities for ciné work everywhere, our hobby is truly forging ahead.

"Home Movies" Prize Scheme

Wherever amateur movie-makers gather together there is usually an active interchange of ideas; one man has found a way of making "fades" without special apparatus; another has discovered some special way of improving projection; a third has evolved some trick method of taking special shots. You, perhaps, have some little discovery or hint you would like to pass on to other movie-makers and as this is *your* paper we want you to do so. Starting with the next issue, HOME MOVIES will award three monthly prizes of half-a-guinea each for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own artists will prepare the necessary finished drawing for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method is more likely to win a prize than a long-drawn-out description of something which is difficult to make.

Entries should reach our office before the 15th of the month, and the Editor's decision will be final.

Holiday Hints

This being the holiday month, many readers will be using their ciné cameras at the seaside, some of them for the first time. A word of warning is necessary in this regard. Remember that not only is the light much more intense at the seaside than inland but the type of picture you will be taking will be very brightly illuminated with comparatively little shadow. Over-exposure is perhaps the commonest fault in seaside cinematography, and

if you do not possess an exposure meter you can very easily err. Beach scenes (unless you have a very heavy foreground such as a boat in the shadow) are usually fully exposed at f 8 or f/11 in bright sunlight, and with the new super-sensitive films even f/16 may be enough. The use of filters is strongly recommended for all seaside "shots," particularly now such excellent panchromatic film is available.

Panoraming

Another common fault in seaside cinematography is too rapid panoraming. With a long and crowded beach and a variety of happenings, one is often tempted to make a long sweeping panoram from one end of the beach to the other, but the results are usually disappointing. Panoraming to be truly effective must be carried out very slowly, so slowly, in fact, as to be tedious in most cases. It is much better to take a series of shots from different viewpoints, each one lasting not more than six or seven seconds. The result on the screen will be much more interesting and far steadier.

The Children's Month

August being the children's month, you will have an excellent opportunity of trying your hand at beach "close-ups." Many ciné users are unaware of the fact that the smaller the stop the closer the subject can come and still be in focus. Thus excellent close-ups are obtainable in a bright light, such as we find on the average beach, with the simplest fixed focus cameras, while if you are the fortunate possessor of a lens with a focusing mount you will have no limitations in this regard even in the duller light.

Before taking ciné portraits on the beach it will well repay you to study the lighting used in professional films; and almost every picture theatre programme will contain some scenes which will serve as guides. The beautiful soft lighting, and the avoidance of deep shadows, which characterise the professional pictures, are usually obtained with diffusing screens which allow plenty of light to reach the subjects without the direct rays striking them, while the heavy shadows

are avoided by the use of reflectors. Fortunately a sandy beach itself acts as a reflector and a yard or two of muslin stretched over a child's hoop will give you all the diffusing effects you need. A sheet of newspaper as a reflector is always helpful (you will, of course, keep both diffuser and reflector out of the field of view!) while if your lens has a fairly long hood, as many have, some delightful "back-lighting" effects are obtainable by giving full exposure with the subject against the light and with reflectors in the foreground.

Holiday Scenarios

When you take your ciné camera away for the holidays plan your shots beforehand as much as you possibly can and do not wait until you reach the seaside before taking your first pictures.

Do Not Forget The Dog

Finally, do not forget the dog, if you have one. It is *his* holiday as much as yours, so why not shoot a few feet at a low angle showing how *he* is enjoying it? THE EDITOR.

THE CHANCELLOR MAKES A TALKIE



Wide World Photos.

Making a talkie film of Mr. Neville Chamberlain. The camera is motor driven by current from the nearest light socket, while the microphone can just be seen suspended above the table in front of the top row of books. Large portable lights are used to give additional illumination.

BORN ACTORS!

Filming Children and Pets

By S. U. LLOYD



Photo: T. Edmondson

"Well, how's that?"

at the head of this article. Can you not imagine to yourself the fun both photographer and baby are having? Probably baby is being persuaded to look his best and then suddenly, without any warning, he decides to try a new expression!

In picture number two we get one more example of that sympathy and understanding which seems to exist between all young children and domestic animals. Many a dog which seems to dislike even a pat from a "grown-up" will allow itself to be mauled about in the



"Hide quickly, Mummie!"

SOMEONE has said that nine home-ciné cameras out of ten are bought to film the baby on the lawn, and it is true that the most treasured possessions of most movie-makers are family films in happy home surroundings. Fortunately, too, young children are almost completely devoid of camera consciousness. One has only to watch a child at play to learn very quickly that every emotion of joy or sorrow is immediately reflected in its expression, which is only one of the reasons why they make such splendid ciné subjects.

In ciné portraiture it is the constant change of expression which gives charm. Take, for example, the delightful picture

Photo: L. P. V. Veale

"Danny."
Five weeks old—
nearly a St. Bernard



Photo: W. A. Potts

most extraordinary fashion by a young child, without showing the slightest resentment.

It is extremely difficult to pose a pleasing still picture of children and animals, for if one assumes the right expression the other will be sure to look the wrong way! The movie camera scores every time in this as in most other domestic scenes.

Our little friend at the foot of this page suggests the fun that can be had in preparing an "all-dog" film, such as "A Day in the Life of Blackie," or whatever your dog's name happens to be. If you work out your plans carefully you will find many opportunities for humorous and trick work without the aid of any apparatus other than that you already possess. If, for example, you stand the camera on the ground, set it going and persuade your dog to run towards it and jump over it, the effect on the screen will be most startling, as the dog will be seen to rush towards the screen, becoming larger and larger, until at the last and critical moment it will jump right into the air out of sight.



WITH these preliminaries settled we come to the important question of exposure. This is nearly the whole secret of successful cinematography, and you cannot pay too much attention to the study of it. Don't, for heaven's sake, allow yourself to be persuaded into the attitude of "I shall pick it up as time goes on and learn by experience"! Whenever you come across an amateur cinematographer who is always blaming his camera, his film, the processing station and the weather, you can be sure he is trying to learn that way and paying a great deal of money for his experience!

Simple Principles

The simplest way to understand the exposure problems of a ciné camera is to consider it for a moment as a still camera, for after all it is just a still camera taking a succession of pictures rapidly. We have, first of all, the lens, which forms the image

JUDGING EXPOSURE

By PERCY W. HARRIS

II.—EXPOSURE METERS AND THEIR USE

(Continued from page 59 of our July issue)

It is not where you stand, but the light that falls on the subject that determines the exposure.



on the film, and then the shutter which opens and closes the lens. In a ciné camera this shutter always operates at the same speed which is, roughly speaking, about a thirty-second of a

second. In a still camera we can vary the shutter speed over a wide range but in the ciné camera our speed is generally fixed. The only control, then, of the amount of light falling on our film is variation of the stop. The maximum aperture of our lens gives the most light, and there is usually a ring and pointer which can be rotated so as to set the aperture to any desired figure.

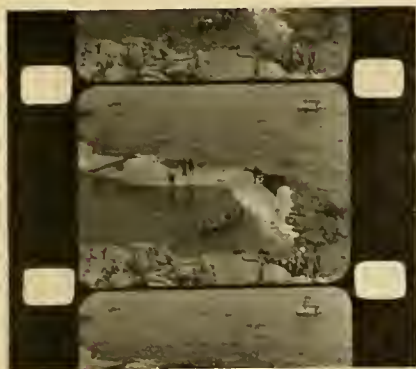
The Light Available

The light available for exposure depends upon how much is reflected from the subject. Dark subjects obviously reflect less light than light ones, and as most of our images contain a number of different degrees of light and shade we must get enough light to give an image in the darkest portion. Light which is reflected from the image comes, in the case of daylight, of course, from the sky; and here again this depends on the time of day, latitude, whether or not the sky is overcast, and so on.

After a great deal of experience you can learn to estimate the lens opening required with your ciné camera for practically any subject in practically any light, but if you experiment for yourself you will waste a great deal of film. I strongly advise you, therefore, to adopt one of the many aids available in the way of exposure tables



Interesting places often have empty foregrounds. More than half this picture is foreground, but note how it is improved by use of the tree trunk and the shadow



Under exposure makes this dull and dense

and exposure meters. With a good exposure meter you can start off at the very beginning with properly exposed film and your wastage can be cut to a negligible quantity. Don't imagine that it is a sign of the beginner to use an exposure meter. I have met some of the most expert cinematographers in the world, including men who are world famous in the profession, and you can take it they are not ashamed to use an exposure meter. So why should you be?



Ortho film in evening light. Notice mist effect

Let us now consider exposure tables and meters in detail. Cheapest of all are the tables. In using these you first of all judge for yourself whether the sky can be considered as clear, overcast, cloudy, etc., and then you consult the table for the time of day and time of year. Next you look up in the table the classifications of subject and estimate under which heading your subject comes. Either by using



A "pan" picture taken a few minutes later than the film immediately above. Notice the far better rendering of distance

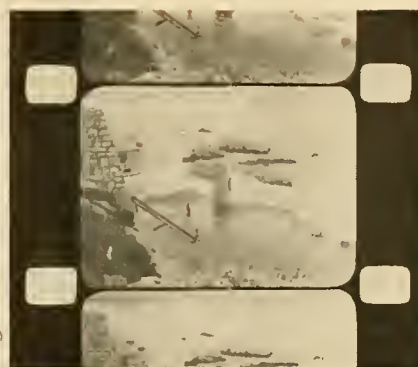
slides which bring one set of figures against another or by multiplying certain factors together you can arrive at a fair estimation of the correct exposure. But there are many chances of error in such tables, and some little experience is necessary before they can be used with any accuracy. They are, however, very much better than ordinary guesswork, and if you have had previous experience in still photography such tables and calculators may be all you need.

The next type of meter is known as the "extinction meter." With these you look through an opening at the subject and revolve a scale which is connected to a graduated light filter which makes the image darker and darker as you rotate the scale. When the high lights begin to disappear you remove the meter from the eye and a reading on the scale gives you the correct stop. This kind of meter automatically takes care of the time of year, time of day, light, etc., and to some extent the subject, but is dependent upon your eye response to intensity of light, and this varies from time to time and with individuals. There is also a large element of personal judgment.

A Popular Type

A further type of exposure meter which is very popular and accurate looks something like a small telescope. One end is fitted with an eye cup which you press against the eye so as to exclude external light. Looking down the tube towards the subject you do not see the subject itself, but on rotating the end of the tube certain markings, figures or symbols, become progressively lighter or darker according to the direction in which you turn. These meters vary in detail among themselves though not greatly in principle, and generally the idea is that when a certain marking just fades out you remove the device from the eye and the rotating scale will show you by means of an arrow the correct stop to use. I have exposed very many hundreds of feet with such meters and found them particularly reliable.

A further type of meter when held to the eye shows the picture to be photographed through a clear window, and on pressing a button a bright line of light coming from the filament of a small electric lamp appears in the middle of a field of view. On rotating the end of the meter the brightness is dulled down until the intensity of it exactly matches the light reflected from that portion of the picture observed and in which you wish to have correctly exposed detail. Such meters are rather expensive but are extremely reliable and give you an accuracy of reading impossible with the type previously described, even in most difficult circumstances. In using one of these meters in peculiar conditions I have frequently doubted the accuracy of the reading, but when the film has been developed the meter has never been wrong.



Over exposure is clearly indicated here

Finally, we have the most remarkable type of all which is completely automatic. Here we have a square flat box affair with a dial on the top, the dial being graduated in stop numbers. It is only necessary to centre the image in a small view finder (such as is found on the old-fashioned box cameras) and to press a button whereupon the needle will point to the correct stop to be used.

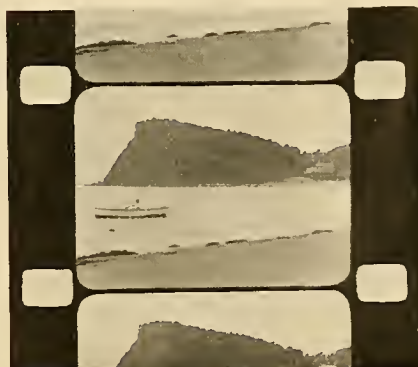
These meters are very accurate as they depend for their working upon a



Good exposure

photo electric cell, a device operated by light itself, the resistance of the cell to the flow of electric current being a direct function of the light falling upon it. Thus, if we connect (as is done inside the box) a small dry battery to the photo electric cell and put in series with it a current meter, then the amount of electric current flowing through the meter will depend upon the light falling on the cell.

(To be continued)



Flatness due to over exposure. In the small picture this does not show so clearly as on the screen

SUMMER-TIME PROJECTION

By SIGURD MOIR

ALL home cinematographers with cameras of their own welcome these long days of summer brightness. They can get out far afield and secure records of the family with smaller risk of under-exposure and with every prospect of deriving the utmost enjoyment from their activities.

But long hours of daylight are not without their disadvantages. Home projection, for example, is made a matter of much greater difficulty; and unless the enthusiast is content to block up all windows and other lights his shows are likely to fall flat. Even then ventilation must always present a serious problem during the warmer months, so that attempts to establish an artificial darkness had better be ruled out before they are put into effect.

Fortunately, it is possible to project films during the hours of daylight without interfering at all with ventilators and windows and without the need for making complicated arrangements.

Avoiding direct Sunlight

For the method to be successful it is necessary to prevent the powerful rays of direct sunlight from falling upon the screen itself. Hence projection should, for preference, be carried out in a room where the window or windows face the north.

Of course, there can be no serious objections to the use of blinds—where these are fitted, nor should the ordinary draught screen be despised as an improvised form of light-shade.

The Illuminant

In certain forms of daylight projection it is not infrequently desirable to use a light of greater intensity than that ordinarily employed. Here the worker may, within reasonable limits, push more than the rated value of current through his lamp. Persistent followers of this practice must, however, expect to pay for the greater brilliancy of their illumination—and they do so in the sense that the term of life of each lamp is appreciably reduced.

Fortunately, more satisfactory methods for improving the intensity of the beam are available. One of these is to substitute a more powerful lamp for that normally in use. This cannot always be done without some fear of blistering the films, but this risk can be obviated simply by providing a larger lamp-house.

Another convenient alternative consists of fitting a lens of larger aperture than that possessed by the existing lens. Apertures now extend to f.l.6

or thereabouts, whilst the lenses themselves are frequently made interchangeable with the older types.

How the Screen Helps

These difficulties of screen illumination have always been associated with daylight projection, and where any change in existing equipment is out of the question a great measure of success may be achieved by using a smaller screen.

Working in a room with dimensions of 16 feet by 14 feet, it is possible with the normal lens equipment to obtain a satisfactorily brilliant picture in daylight upon a screen measuring only 20 inches by 15 inches. Actually,

suitable method for exhibiting films by daylight. It must not be forgotten, however, that in addition to the space necessary to accommodate the "throw," the spectators must occupy further space on the other side of the screen. And this means that the pictures must be kept down to small dimensions.

Another point not greatly in favour of the method is that there are *two* surfaces of the screen to be protected from extraneous or stray light (instead of the familiar one side). However, by means of arranging the spectators closely together before the viewing side of the screen, it is no difficult matter to keep one of these surfaces fairly well screened from such interference.

Certain devices have at times been employed to overcome the need for greater space—a need that is peculiar to this form of screening. Prisms and angle mirrors are amongst those devices, for by their aid the need for arranging projector, screen and spectators all in a straight line is obviated;



Central Press.

Outboard motor-boat sports make admirable cine films. Use a 2" lens if you can—the "close-up" effect thus obtained is very thrilling

the smaller picture is no great disadvantage, for one is able to retain a "scale" impression by means of figures, etc., in the pictures themselves. Moreover, at the dimensions referred to, it is not difficult to arrange both screen and projector in one corner of the room or in a part not annoyingly bathed in sunlight.

When making this arrangement, however, care should be taken to place the screen itself some little distance from the wall—particularly if distracting influences play behind it.

"Show-through" Projection

Show-through or translucent projection is sometimes suggested as a

the projector can be turned sideways away from the screen, and thus smaller rooms utilised for displays.

This introduces a new argument, for not only can space be conserved but the problem of shielding both surfaces of the screen may become simplified.

Those who care to adopt the method must remember that the pictures are viewed from the reverse side of the screen and that this makes it necessary to reverse the film in the cinematograph. With some spools, this is not a difficult matter, but with others it may be necessary to wind the films upon spare spools and then to rewind them in the reverse fashion.

THEATRE PRESENTATION AT HOME

How an Amateur has Solved the Problem

THE professional exhibitor, no matter how good his film may be, is in the habit of paying very great attention to what may be termed the "atmosphere" in which the film is presented to the public. Contrast the modern palatial picture theatre, fitted with the most comfortable of chairs, a stage better than that in many opera houses, the richest of velvet curtains and the most seductive lighting schemes, with the bare and often stuffy hall in which the first professional pictures were shown.

Music, too, plays a great part, even as it did in the "silent" days. In HOME MOVIES we have already shown how musical accompaniments can be arranged so as to add greatly to the pleasure of presentation, and now we are privileged to illustrate a very ingenious amateur theatre, designed and built by a HOME MOVIES reader, Mr. J. H. Robinson of Blackheath.

The Right Atmosphere

Not content with providing a good screen for projection, Mr. Robinson reproduces in miniature the atmosphere of a modern picture theatre almost to perfection. The stage is 4 feet 9 inches long, 3 feet 9 inches high, and 12 inches wide; there is also an apron stage 8 inches wide in the middle. The proscenium is 3 feet 6 inches by 2 feet 3 inches, and behind this, 9 inches back, is a second structure 3 feet by 2 feet, directly behind which is the screen. The two structures are supported by brackets joined by strips of wood at the top, the whole being raised 4 inches by means of wooden blocks. Round the front of the apron stage is placed a piece of 3-ply wood extending 1 inch above the level of the stage. This is backed with tin to reflect the footlights and is screwed to a ledge which protrudes from underneath the stage on which are the lights themselves.

Round the front structure are placed strips of wood 3 inches wide and 3 inches from the opening and to these embossed ceiling paper is fixed by means of drawing pins so as to form a convex frame. The whole is painted with gold enamel, which gives a very good effect from the footlights. The main curtains are of red velvet heavily weighted and running on pulley curtain rails. The back structure is covered with black curtains which can be drawn over the front of the silver screen.

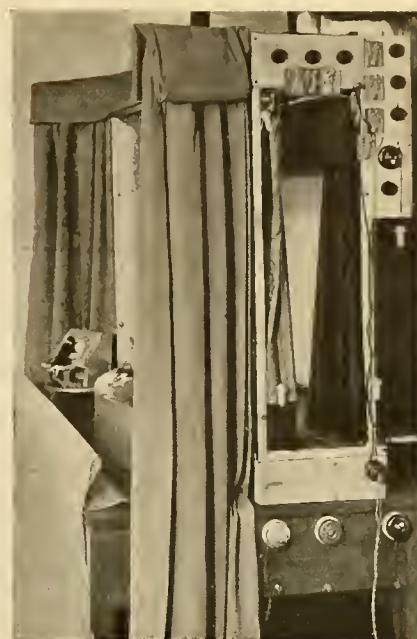
Footlight Fittings

Thirty footlights are fitted, coloured alternately red, white, and blue; a further thirty lights are fitted on top between the two structures and coloured as before. The lamps themselves are each of the 2½ volts type, fixed into small screw bulb holders and worked from an accumulator. The two sets of lights are each separated into three sections, making a total of six sections, each controlled by a switch and dimmer, while a main switch and dimmer control the whole outfit.

Dimmer Controls

All switches and dimmers are grouped on a switchboard placed on one side of the stage and, of course, concealed from the view of the audience. With the aid of dimmers any combination of lights may be used and the colours gradually changed.

To complete the illusion a miniature organ console has been fitted, the organist being in full evening dress complete with white waistcoat and tail coat. The keyboard has four manuals and stops fitted in the best professional manner and the organ is made to rise on a lift constructed from Meccano, so as to come to the stage level through a hole in the table. The table, incidentally, was specially made for the stage, which was very heavy



Lighting and curtain controls at side of stage

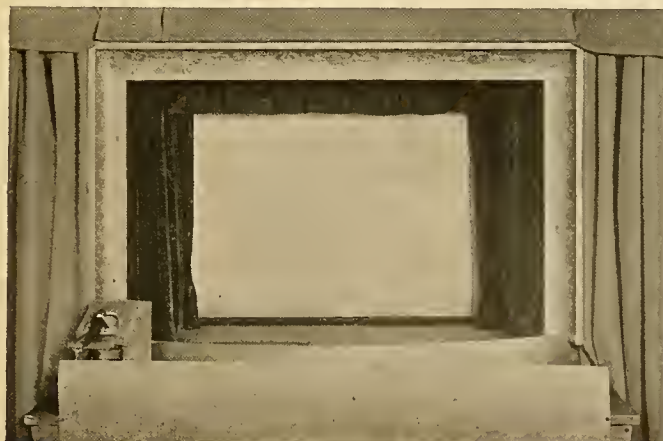
and an awkward shape and could not be conveniently used on an ordinary table.

On the side of this table are fixed switches which control the light of the room, the projector and a spotlight on the ceiling which is focused on the organ. Music is provided from a concealed loud-speaker fitted under the table and connected in the manner described in our last issue to a gramophone pick-up. Organ records are played during intervals, and a continuous musical programme is provided during the show, with the inclusion of sound effect records whenever possible.

Two Projectors

A Pathoscope projector with motor and super-attachment is used, a second projector being borrowed for "state occasions" in order to provide an unbroken programme.

Mr. Robinson tells us that he has plenty of room for extension and hopes eventually to fix a revolving stage and other appliances for shows between films. The scale used in this model is roughly 1 inch to 1 foot.



The stage ready for a presentation



The organist, who has his own spotlight illumination!

SHOT AT DAWN

A DAY IN A HOLLYWOOD STUDIO

By JAMES DALE

EDITOR'S NOTE.—Mr. Dale, who recently gave such brilliant performances of "The Old Bachelor" at the Lyric Theatre, Hammer-smith, and "Brutus" at His Majesty's, has acted in every town of importance in the United States, and has an intimate knowledge of Hollywood. He has written this article specially for "Home Movies," so that readers may appreciate the film-actor's point of view!

FILM folk start work early, and while honest and hard-boiled business-men are snoring off the rancour of the previous day's struggle for existence, the great Hollywood studios begin to stir behind their imitation Spanish walls. Here and there, along the palm-bordered streets of Los Angeles a great and shining automobile is bearing some delicate little blonde, whose salary per week would pay the rent of the London Coliseum, to her daily round and uncommon task of manufacturing sobs and heart-beats for the million. I walk. This is to be my first talking picture and I have not yet made good enough for the Corporation who are employing me to place an Hispano Suiza at my disposal. So I walk along the flower-bedecked pavements, fragrant with the scent of the eucalyptus trees. The traffic lights twinkle green and red with hardly anyone to heed them save a few street-cleaners—or "whitewings," as they are called—one or two actors, and policemen. At last I arrive at the lot. I turn into the driveway with a sinking heart,

trying hard to remember the lines of my part.

The play, a comedy of English social life, had been rehearsed for a week or two previously in the rehearsal rooms of the Corporation. Just as one is given one's stage business, positions, etc., in a stage play so we had been directed in our picture rehearsals, with the main difference of having to modulate our voices down to the volume required by the microphone instead of modulating them up to throw them over a row of footlights.

In the Studio

The studio is a hideous place of stucco, glass and corrugated iron, adorned with a belfry over the gate like the entrance to a monastery. Altogether it covers a square quarter of a mile of ground made as barren as man can make it, and with a



This looks substantial enough, but is only make-believe! To see how this shot was made, turn to page 48 of last month's issue

peculiar jim-crack look about it as if it all expected to be pulled down to-morrow. I report at the entrance to an exceedingly sleepy porter who tells me joyfully that he came from Edgbaston. I am given a slip of paper to take to the pay office and stroll off to find the dressing rooms.

As I walk along the corridors I meet hardly a soul; I am alone in the world; there is no film; it's all a mistake; I've come to the wrong studio; I've dreamed it—for no one stirs. Have I come too early? I was told to be dressed and made up by eight o'clock—surely someone ought to be about!

Talkie Types

But I am soon reassured: in the dressing-room, so austere, oh, so efficient, furnished with a creaky wicker sofa, two wicker chairs and a large mirror, I find other actors who are in the play. One has already dressed, and with his collar in his hand, is on his way to thread the maze of passages in search of the make-up man. The other, whom in the next six hours I am to learn to love and dread, is drinking a bottle of beer and making no attempt to meet the burden and heat of the day. He is young and brilliant, and very popular, but what is known as a holy terror to producers who want steady-going artists. A smiling head is poked in: "When you're ready get along to stage four."

I am soon dressed and find the make-up man. Here I also find a pretty girl whose face is being creamed. She has a towel round her head to keep the powder from her hair, her face is greasy and out of it two dark eyes beam over a snub nose at me. The



Photo]

[Pacific and Atlantic

Chief Iron Rock enjoys a box lunch during the filming of "Stampede," for Paramount

make-up man is one of the people it is well to keep in with; he can make or mar your whole career. Luckily a friend had told me to slip him five dollars beforehand which I did. The result of this precaution is that I spend three quarters of an hour in his hands, and emerge looking ten years younger. Surely this cannot be me! How large and melting the eye, how smooth and lineless my skin! It is a pleasant room . . . warm and full of lights around mirrors, and seductive odours of sweet pomades and powders. On the walls are photographs of the make-up man's masterpieces long ago rubbed away into oblivion with "cremine" and towel. People drop in one by one, holding their collars and ties in their hands. It is like a mad barber's shop. But it is a jolly spot and tongues begin to wag there, and friendships to be made which will ripen during the day to intimacy and then fade out like a very film.

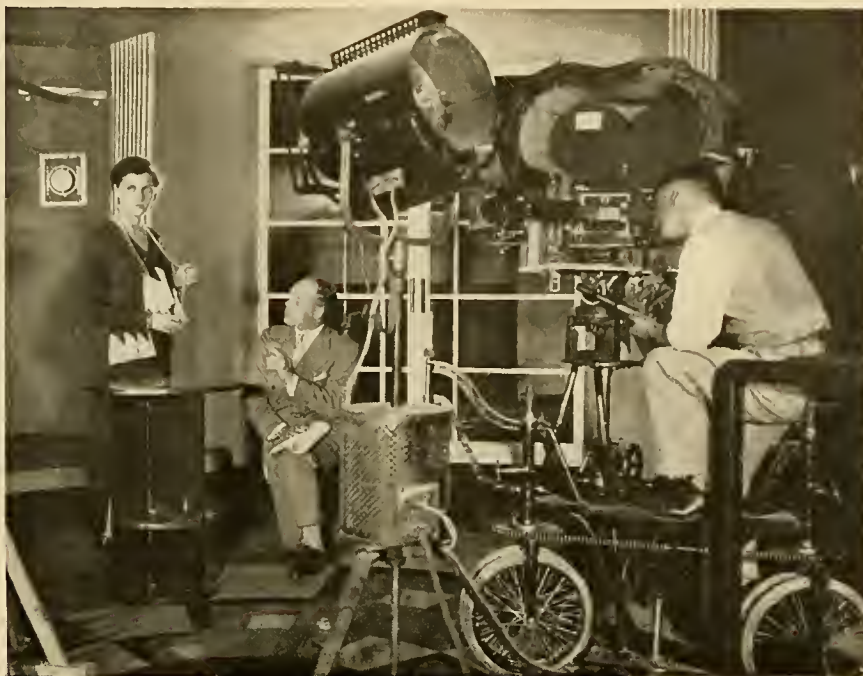
"This Is Your Audience"

Nobody seems to hurry, and it is ten o'clock before any actual shooting begins. On stage four I find the set on which we are to work that day. It is surrounded by huge standard lights, coils of electric cable, and brooding over it two enormous cameras on runners and on whose pediments is written "THIS IS YOUR AUDIENCE." One or two of the company are there sitting about on the settees . . . an English butler complete with whiskers, an English dowager as imagined by Hollywood brains, covered with jewels, tiaras, coronets, and everything but medals, and my beer-drinking friend who has miraculously got made up before the others. There is no sign of the producer. This stage four is a gloomy big glass-roofed edifice and in the shadows I can see an imitation garden with a sundial. Babylonian pillars, a garret in Paris, and odds and ends of rooms belonging to the other scenes in the play to be shot hereafter. About these amiable young men in overalls creep and tinker in the dark.

The Producer Arrives

At last the producer arrives, spectacles and all. With him are his staff, his sound engineers, camera men, assistant camera men, a pretty script clerk with the precious script, who keeps track of what the actors wear, and one or two vague men who appear to be onlookers but who turn out to be rather big shots—with whom it behoves one to walk delicately. They have come to look one over. More suits of overalls appear from the distant gloom, and these mount the gallery which runs around the top of the set and where the sound apparatus is hidden in a small conning tower. Over the set are run wires supporting the microphones, of which there are three, to cover and pick up the voices of the actors in the various parts of the room. These assistant sound mechanics move the "mikes" from spot to spot with poles, like men fishing in a pond.

Suddenly all bursts into light . . .



Photo]

[Wide World

Miss Pamela Carme faces the lights. Seated: Mr. Sinclair Hill, the well-known producer

twenty powerful lamps hiss like critics from the overhead gallery and the standards round the set. Everyone's face looks bluish purple. While the lights are being fixed we rehearse the first sequence . . . for a page of dialogue is split up into sequences which are shot separately a few speeches at a time. The heat now the lights are on is awful: waiting outside the door to make my entry my back and legs are roasted: someone slaps my face . . . it is the make-up man who has found that I am shining in the

heat. He does this all day on and off: wherever we go he is watching with his powder and blotting-paper for any sign of perspiration. The sound engineer pokes his head out of his conning tower like a figure in a cuckoo clock and says a magic word. Hurray! We are going to shoot.

The silence is awful. Never was there such a stillness! A whistle blows, a distant hooter toots to stop road traffic in the adjacent alley; there is a humming in the distance.

(Continued on page 111)



Photo]

[Pacific and Atlantic

Sir John Martin Harvey consults with the director, Mr. Arthur Maude, during the filming of "The Lyons Mail"

TITLE - AS - YOU - GO FILMING

By NORMAN HUNTER

FILMS of holidays and tours can very often be shot and titled in proper sequence as you go, so that it is only necessary to join up the reels and cut out any dud sections to have a long film all ready to show.

All you have to do is to carry a packet of chalk, some white and some black. If you are going by car and can include a blackboard about two feet across, that will come in useful; but it is not essential.

To start off with, the names of places you visit are easily titled on your film by just shooting a brief length of a signpost or station name. Descriptive titles are made by chalking the words on any convenient place when the title is required, filming them, and then carefully erasing them again, because it is neither courteous nor wise to leave your comments scattered about the country.

Sea-Shore Titles

In a town you can always find a convenient pavement or wall on which to chalk your title. Nobody will mind if you rub it out afterwards. In the country titles can be scratched in the earth with a stick. At the sea words can soon be built from pebbles laid on the sand, or traced in the sand itself. A convenient breakwater can be pressed into service as a blackboard.

If all else fails, a title printed with pencil on the page of a notebook and the page held against a tree stump with stones will get you out of the difficulty; while, of course, if you can carry the small blackboard already

mentioned you can always put your titles on that and either get a member of the party to hold it or stand it against a fence or tree. It doesn't matter in the least if some of the background or the person holding the board comes into the picture. In fact a better effect will probably be obtained if this is purposely done. The titles are not intended to be formally lettered titles but simply comments by the way, impromptu remarks to accompany the film and explain where explanation is needed.

Appropriate Objects

Sometimes interest can be added to the title by the inclusion of some appropriate objects. For example, supposing your title is for a hiking tour, and says "We rested after six miles in Blank Woods." The inclusion of a pair of shoes worn by one of the party, or even their feet as they lay on the ground, sticking into the picture, will get a laugh when the film is shown.

Tea Time

A shot of a "Teas" sign, followed by close-ups of teapot and cups and saucers, would rake the place of a more conventional title; while mile-stones, names over local cinemas,



This will fit the Kodak Title frame and can be used for Pathe & Victor.

shops or municipal buildings or at the entrances of parks will frequently convey all the needed information and save the trouble of making a title at all.

Follow on shots from the title to carry it right into the picture, as described for the hiking tour, can often be arranged. Letters scratched in the sand announcing arrival at some seaside place can be followed by a pan up to the sea and round to the promenade, or to a picnic party on the beach.

Using Postcards

Famous buildings, ruins and other spots of interest can usually be titled in by filming the envelope containing the inevitable picture postcards always on sale at these places, and a novel idea to follow would be a "still" shot of one of the picture postcards followed on by a moving shot of the same scene taken as nearly as possible from the same angle. Or you might show a hand opening the envelope that bears the name of the place and taking out a card. A "still" taken of the castle or cathedral or what not following that would be taken by those watching the picture afterwards, as one of the cards from the envelope, and much astonishment would be caused when the picture suddenly broke into life and movement.

A "Newsy" Title

Memorial tablets form a convenient means of introducing information relating to famous people connected with the neighbourhood, while place names can always be indicated by purchasing a copy of the local newspaper, folding it with only the title visible and filming a "still" of it with somebody's hand covering the word "News" or "Mercury" or whatever it is, and pointing to the name of the town.

When you are making a picture of a holiday do not omit to include an occasional short scene of your companion or companions walking past the camera or through some trees, or entering some place of interest. It is only in this way that you can make a travel film personal.



Cut this out and slip it in the Bell-Howell or Ensign Title Writer frame

Our Holidays 1932



HOME MOVIES
TITLE NO. THREE

For Ensign Title maker, Dallmeyer Titler, Bell-Howell, Kodak, or the larger letter-boards

THE ART OF FILM MAKE-UP

By **WALTER PLINGE**

Illustrated by photographs specially posed for "Home Movies" by Henry Caine.

MAKING up for the screen differs from stage make-up in several important ways which it is necessary for the amateur to know. Whereas the actor in the theatre can spread a coat of many colours on his face, making a liberal use of reds, the film actor must stick to monochrome. Then again: the stage actor uses stick grease paint, of which there are several brands, and which range in tint from number one to number twenty. But although grease paint can be, and has been, used by film actors of the past, it has been abandoned by them nowadays owing to its propensity to shine in the intense heat of the studio.

Special Make-up

But now, when one is made up for films in any of the important studios in England or America—and very few actors make themselves up—pigments made by the Max Factor Company specially for film work are generally used. These are sold in small round tins or in tubes like those in an artist's paint box.

It must always be remembered that make-up for the screen must be in monochrome or semi-monochrome. Blue or yellow photograph white, red or crimson black. Then a too-clean white is blinding on the screen, reflecting the light too brightly; it is no uncommon thing for actors appearing in

evening dress to employ yellow shirts, ties, and collars. Irving, in his famous productions at the Lyceum, would, so I have been told, prefer white draperies to be slightly tinted a tone verging towards yellow or coffee colour.

The Outfit

What the amateur will require for his make-up will be grease paint in tubes most suited to his colour, face powder, liquid bodywash cans (for arms, etc.), a powder puff, lipstick, face powder brush, lining pencils, make-up remover, eye mask with mirror and brush, dry rouge, lip rouge, crêpe hair, spirit gum, and perhaps rose paste. Very few tubes of grease paint are necessary when once the artist has found out by experiment what colours suit him or her best.

Colours for Blondes

It has been found that people who are blond require a darker ground work for their make-up than those who are dark or brunette. The colour most used just now for blond men is 26, or 25, and for women 24, which is a very pale sunburn. For brunette men number 25 or, better still, number 23 is most useful; for brunette women number 23; for dark men 26, and for women 25 or 26. When lining the lips women will find lining pencil, number 16, most suitable.



Mr. Henry Caine, who has appeared in so many well known British pictures—"The Ghost Train," "Dreyfus" and others—as well as in numerous UFA productions

There are several favourite ways of making-up the eyes and lips. The eyes are generally made-up a reddish brown or lake. Lake has gone out of fashion of late, though I don't know why, unless the element of blue that is in it tends to neutralise it. The proper tint can be made out of Leichner carmine, number 2, and brown grease paint, or Leichner pencil 46, which is also employed for darkening the lips. When darkening the eyelashes a colour called Nigger brown is popular, and has superseded black, which is too hard. No hard and fast rule about colours can be laid down, as each expert has his own pet theories, lighting systems vary, and the movie world is in a perpetual state of experiment and change. But if no make-up at all is used faces will look patchy and blotchy, and your handsome hero, who is so much and justly admired in private life for his "golf-link bronze," will appear on the screen like one who is qualifying for the whisky stakes.

Don't Forget Your Neck

When you are spreading the ground work over your face don't forget your neck. If you leave off at the ears and jaw line it will look as if you hadn't washed. Soften the make-up gradually off behind the ears and towards the throat. And keep your neck hair short.

The eye is the seat of expression. If the eyes are not well made up they will prove inexpressive. The lids should be shaded a reddish brown before the make-up is powdered, for if the shadow is applied afterwards it will catch the light too much. As I have said, the lashes should be darkened with Nigger brown, then, with a sharp-pointed, dark, lining pencil a fine line may be drawn delicately along the rim of the lower lid close under the lashes. A dark brown lining pencil is best for this operation which must be performed



A typical make-up outfit, as used by Mr. Henry Caine for the accompanying pictures. The grease-paints are Leichner's

after the make-up has been powdered. Unless you want to look eaten up by some horrible stage disease, never carry the shadow of the upper lid down on to the lower.

Some film actresses use false eye-lashes which, attached to a thin piece of wig silk, are then gummed on to the upper lid. But this partakes rather of the nature of a stunt, besides which they are hard to disguise, and exceedingly uncomfortable to wear, and remove.

These tricks are more excusable in fantastic character parts, but you have to be ever so clever with them to get by the eagle eye of the camera, which appears to take a pleasure in in finding out all the little blemishes that Nature may have sprinkled over your countenance. Indeed, make-up of all kinds looks like make-up when carried too far, and it is best, if you can, to cast people for character parts who are naturally like the characters to look at. Painted shadows always

line, or by doing both. But if you decide to do this soften off the light so that it merges into the rest of the make-up.

False noses are fun to make, but the trouble with them is to get them always the same. You may be called upon to pass out through a door on Monday, and be taken entering the next room on Tuesday, and as on Tuesday you will have made a new nose, you may be in danger of having left the room a Greek, and entering the next one a Hebrew, unless you are careful. Versatility, to be encouraged most times, must be denied to the features. After all it is not the nose that makes the Shylock. The same applies to false chins. But practice will make perfect in manipulating nose paste. Use plenty of grease-remover to knead the nose paste until it is soft and manageable, kneading it up in the palm of the hand, and then apply it to the feature to be improved, after the ground work of grease paint has been rubbed away in the spot where it is to be stuck on. It is not necessary to employ spirit gum to do this—the nose paste is adhesive without it, and modelling the nose, when on, helps it to stick. Then, when it is the right shape, paint it with grease paint the same as the rest of the face, and powder.

Avoid False Hair If Possible !

False hair is to be discouraged in make-up. But if it cannot be avoided, comb out the crêpe hair well before you cut off what you require. For small moustaches the combings left in the comb, when crumpled up in the palm of the hand and then threaded out and gummed to the lip, will be sufficient. But with great beards a lot of hair is wanted—and stinginess is fatal—to get the desired effect. Crêpe hair gets lumpy when combed unless you are careful, and wants threading out even more when there is a lot of it. If the beard is to be a silky one wet the hair first, after it has been combed and cut, before it is gummed on. But don't put it on wet. A beard had better be put on in parts; first the middle under the chin, then the two sides, then the middle on the chin, then the moustache if there is to be one. Then clip it with scissors to the right length and shape, and see that there is no hard line where it joins the cheeks. To avoid this a pencil can be used to draw the thin hairs which grow into the face, or very fine strands of crêpe hair can be applied carefully which answers the same purpose. Making beards and moustaches is a long and patient job, and some make-up men gradually build up a beard by small strands, gummed on one after another, often of mixed colours, until the whole is completed. Spirit gum dries very swiftly, and so it is necessary to put on only a little at a time just where you want it. Before the gum is to be administered wipe the make-up off in the required spot with a towel. Spirit gum is sold in cans, complete with



"I doubt it!"

brush, but I have known many actors who use white heart varnish for this purpose. It is cheaper.

I cannot impress on the amateur sufficiently that making false beards and noses requires a great deal of practice. It is much better to grow a real beard if there is time, or find an actor who has one. There are in Hollywood actors who make a living out of selling their whiskers in this way. However, there is no great living for bearded ladies—yet!

To remove make-up theatrical cold cream is very good, or linseed oil or cremine or vaseline. It is a matter of taste. Most actors rub plenty on and then wipe it off with a towel, but it saves laundry in these hard times to use cotton waste or cheese cloth. Laundries burst into tears over towels that are covered with make-up. If you like to wash your face with soap and water after you have removed the traces of the day's work no one will

(Continued on page 111.)



"Well, I am surprised!"

look like paint, and although they may seem natural in one light, or when the face is in repose, the moment the actor smiles they remain rigid, and look like smudges of dirt. But if you must paint them on look that they follow the natural hollows of the face. The same applies to high lights. A good look at a skull will help to teach the student where the prominences and recesses of the head are to be found.

There are all sorts of make-up stunts. For example, if you have bags under your eyes, or dewlaps, these can be drawn back and secured with adhesive plaster in the short hair by the ears, or under the ears, and then painted over with great care. But this is to be only recommended to extremely experienced practitioners in make-up and, like all stunts, to be eschewed by novices. Or again: you may sink into obscurity that terrible double chin by painting your throat brown or pink (but not too darkly), or by putting a high light along the jaw



A clever use of crêpe hair effects a remarkable transformation



THE FIRST ARTICLE OF
AN IMPORTANT NEW
SERIES WRITTEN EX-
CLUSIVELY FOR "HOME
MOVIES."

By

**ADRIAN
BRUNEL**

(the well-known Film Director)

The author observing camera angles
with the aid of a set model and scale

HOW TO PRODUCE A FILM

I. THE PRE-SCENARIO STAGE

YOU have decided to produce a film. What is it to be? Or rather, what sort of film shall you make? I don't know where you live, but the locality will obviously affect your choice of subject—whether it is a natural history film, a "travel" picture or a story. For instance, it might be any of the following:—

A Day in the Life of a Market Town
Summertime in Shropshire
Queer Trades in the Five Towns
Life on a Farm
A Drama of the Canals
A Comedy of Suburbia
A Fairy Story
A Fantasy
A Tragedy

Each of these is of equal importance from the viewpoint of the artist-technician, for artistry, technique, psychology, craftsmanship and all the things that go to the making of a successful drama are just as much needed in the non-dramatic subject. It is just as essential to know when to take a close-up and where to insert it in a film of cows as it is in a film of crooks. While much of this may arise in the very important process of editing your film, the proper time to consider it is in the first stage, when you are planning your scenario.

Unless you have already had some experience of film making, I would stress the desirability of tackling the simpler subjects first. Walter Ruttmann's "Berlin" and Flaherty's "Moana" are just as important contributions to the cinema as the finest work of the most up-to-date studios. These men are as great or even greater artists than the greatest director of the conventional dramatic subjects. So never make excuses to

yourself or your friends for tackling the less pretentious subjects.

Suppose you decide to embark on a production of the town in which you live, you will find ample material of interest if you have anything of the creative cinematic artist in you. Don't dismiss your home-town as a dull place unworthy of being immortalised in your film. It isn't a dull place. If you are a bit of a cynic and find the people around you a dull lot—then make a cynical picture of a dull lot of people. If you find them

inexpressibly comic, let's have your angle on them. Be individual.

As for your method of tackling such a subject—apart from the spirit in which you tackle it—you would do well to consider your manner of presenting and arranging the film. Ruttmann dealt with "Berlin" collectively but chronologically—he began with the dawn, the early workers going off to their labours down deserted streets, the milk being taken in, the postman delivering the first post, children going off to school, and



E. A. Dupont testing a camera angle during the shooting of "Cape Forlorn," a British International Picture, which he directed

so on through the day till we saw the night revellers returning in the early hours. In "World Melody," Ruttmann's treatment of his world tour was similar but original in so far as he disregarded geography entirely, his intention being to demonstrate the similarity of mankind all over the world. Instead of taking us right through Italy and then on to Albania and thus round the world, with all his film taken in each country assembled together, he mixed it all up! But with what effect!—for he divided his mass of material into chapters, such as Sport, Work, Religion, Dancing and Washing. Never have I in any film, play or book had such an impressive and conclusive demonstration of the Brotherhood of Man.

Perhaps the most perfect film of a town ever made was Ivens' and Franken's "Rain." This little picture was made for the Film Liga of Holland in 1929; it was photographed entirely with a portable hand camera and represents a wet day in Amsterdam. It was first shown in England last year by the Film Society and, as it has been seen by so few audiences, I make a present of the suggestion to the sub-standard libraries.

A Study Suggestion

One more suggestion for your study of this type of film—Douglas Fairbanks' "Round the World in Eighty Minutes." This is not a silent film, I know, but it contains many stimulating ideas.

If you decide that you would prefer to make a story film, there are two ways of finding your subject. You will not, of course, consider published stories, for this may involve you in trouble over the copyright; you will have to deal only with stories



Using reflectors to soften the lighting in a film produced by Mr. Brunel in Italy and featuring Ivor Novello

specially written for the screen by your own members, and even then I should advise you to acquire an assignment of the copyright in case of difficulties arising from possible public showings. Although there are many fine stories to be found amongst novels, plays and short stories, you are actually better off in having to rely on stories specially written for the screen.

Your first source of supply of stories will come from your own colleagues, for most film enthusiasts have tried their hand at story writing. Send round a whip for stories or

organise a story competition, and you'll soon have some material to choose from. If the response is satisfactory, choose whatever is most attractive or most suitable to your needs and cast it as best you can from the artists you have available. The other source of supply arises from your necessity—you write a story specially. You may have a setting or locale you wish to exploit, or a comedian or some other promising artist you wish to feature—in which case you will yourself write something specially or else invite your members to do so.

Before I go any further on the subject of the choice of your story, let me insert a large and emphatic DON'T—don't be too ambitious, don't embark on anything you are not sure you can do adequately. Avoid spectacular subjects—they only show up your deficiencies. The simpler your subject the more opportunities you will have for exercising and displaying your art, craft and ingenuity.

On Choosing Length

If you have decided what is to be the approximate length of your film before you choose your story, that will necessarily affect your choice and your treatment of the story. Not being bound by the ridiculous conventions of the professional film world, you can make a subject whatever length you like, though you should, for financial reasons, decide approximately what length you are to aim at with your selected subject. If the length of your final film is immaterial and money is no object, then you are in the unique and delightful position of filming whatever you like and making it just the length you think it should be; but again, if not for financial reasons, you should make



"Lining up" for a shot. Reading from left to right—Cameraman, James Wilson, Assistant-Director Chandos Balcon, "Continuity Girl" (Hon. Mrs. Ivor Montagu), Mr. Adrian Brunel, Miss Julie Suedo

up your mind as to the length you are aiming at, even if you have to change your mind afterwards—for it is courting disaster to be vague and indefinite in film production.

In all your productions you should strive to think out everything beforehand, so that once you start shooting you will have your complete film on paper and in your mind's eye. Half the failures of the film world are attributable to insufficient preparation—and perhaps nearly all the other half are caused by insufficient time and thought in the editing.

Of the three processes of creation in films—scenario, shooting and editing—I am almost tempted to label the shooting as the least important. How many times have I seen producers and directors misled by fine performances on the floor of the studio or on location; and then when they receive the sections of film back from the printers and view on the screen what we call the “rushes,” again they are misled by the appeal of individual performances. It is only when they begin to join up the film that they realise how flat and ineffective it all is. *But remember this*—often you can retrieve the situation in your editing, but for goodness sake don't count on this. Let the Boy Scout's motto be that of the film producer—“Be Prepared!”

Choose Your Own Subjects

Unless you definitely ask my advice about choosing subjects, I would rather not influence you further than the warnings and general advice I have already set forth. You have such a free hand that it seems a pity to submit yourselves to the influences of a poor professional film director whose taste may have become vitiated



Douglas Fairbanks, during the making of “Round the World in Eighty Minutes”

through supposed commercial considerations. All you have to consider is “Do I like this and do I know why I like it?” and then set about it in your own way. It may sound priggish, but I do beg of you to be sincere and not to compromise—but by this I don't mean that you should be obstinate!

Let us suppose you have chosen your story; the director and scenarist can then get together for the purpose of preparing what is called the “treatment.”

The final draft of your treatment will be a comparatively bulky work,

running into some 60 pages of double-spaced type-script for a six or seven-reel subject, though your first and second drafts will be considerably shorter, for they are a mere skeleton upon which you build.

The treatment is an exposition of your film in more or less non-technical language. It is not till you come to writing your scenario, or shooting script, that all the technical details need be included.

In writing your treatment you should try and visualise your film in chapters—or sequences, as we call them. Generally speaking, you fade in to a sequence and, as if you were finishing your chapter with a full-stop, you fade out at the end. The sequence will then be a compact section of your film, showing only what takes place within a certain period of time in your story.

How many sequences should there be in, say, a six-reel film? It is difficult to give any safe generalisation other than that the fewer sequences you have the better. A dozen is enough; a score need not be too many; but should you go beyond that number your film is likely to be jumpy. It is possible to have a complete six-reel film with only one sequence, though I should say that ten was the most usual number. (To apply my comments regarding six-reel films to, say, a three-reeler, a simple division sum is necessary.)

The Russian Method

The Russian scenarists favour a plan all their own in laying out the arrangement of their scripts. They devise their treatments, and consequently their scenarios, so that the end of each reel closes a sequence. That is to say, they follow the tradition of the stage, with its curtain at the end of each act. In view of the



Antony Asquith (seated, centre) conferring with technicians at Welwyn Studios of British Instructional Films, Ltd. (L. E. A.)

(Continued on page 102)



The Merry Reel

THERE should, I think, be a rule against talking to a lie-man when he is getting outside his tea after a strenuous afternoon in the great open spaces. Mrs. Motherspoon-Waterbiffle (pronounced as ever Moon-Wiffle) has her good points, dear soul. She knows that when I come to tea little sandwiches about the size of postage stamps are as useless as the polite kind of cup that holds a mere thimbleful or so. She therefore always provides real juicy sandwiches and a cup like a young bucket. So far, so good, but was it quite fair of her suddenly to turn from her conversation with General Gore-Battleby and fling an urgent question at me? I had just taken the father and mother of all bites when she swung round and cooed:

"Now tell me, Mr. Reeler, do you believe in the educational value of the films?"

"Glug," I said, going hot and bothered all over. "Gloop, glug."



"Glug—honk, honk, honk"

"What I mean is, don't you think that the films should have a lesson for us?"

"Glug—honk, honk, honk."

The Rev. Percival Slopleigh and his curate, the Rev. Septimus Poffle, both scoutmasters, knew exactly what to do; General Gore-Battleby's military training made equally swift action automatic. Being slightly more active, the sky-pilots were the first to reach me and began instantly to play a kind of kettledrum duet upon my back. Under this assault the remainder of my sandwich simply leapt from my hand and landed upon the polished parquet floor just in front of the advancing feet of the warrior.

Possibly you may have skidded upon a piece of orange peel or again upon a banana skin. These things are quite good in their way, but believe me they are as nought when compared with a well-buttered sandwich on a parquet floor. Like a skating champion finishing a race, the General shot

across the room, tried to steady himself by seizing my wrist and shot the contents of the cup high in the air. They descended in a glorious shower upon the astonished group.

When we had attended to each other's wounds Mrs. Motherspoon-Waterbiffle returned undaunted to the fray: did I or did I not believe that films should educate?

Well, this was rather a poser. Myself, I have learnt a great deal



"The Rev. Percival Slopleigh as a batsman"

from the films. Thanks to them, for instance, I can now read American quite fluently without the aid of a dictionary. I have discovered, too, that all rich men spend their lives in offices or studies about the size of swimming baths and that their chief hobby is hatching dastardly plots. Poor young girls, on the other hand, invariably go about in exceedingly chic rags, are kind to dumb animals, and eventually marry handsome fellows who are rich, but just not rich enough to indulge in swimming-bath studies or dastardly plots.

I resolved to play for time and safety. "That," I said, "is an exceedingly interesting question and one, I may say, to which I have given a great deal of thought. Any educational process must be slow, and that reminds me—have you got your new slow-motion camera yet, General?"

Saved!



"She then sailed into the air"

Once started on this theme there was no stopping the ex-member of the bloodthirsty and licentious soldiery. We gathered that the new camera had

arrived and that it had duly been brought into action. The General, it appeared, had spent almost the whole of the previous week in the production of a slow-motion film showing the mother-love of the lesser-spotted guffin. I think it was guffin. Anyhow, birds are not my long suit, though they certainly seem to be the General's. There was no doubt left in our minds that he had become a slow-motion enthusiast. Could we, he asked, think of fresh subjects for his lens?

I suggested the Rev. Percival Slopleigh as a batsman, but as he had never within the memory of man withstood more than one ball when playing for the Slosbury cricket team it was felt that this, even with the slowest of slow-motion, would hardly make a film. Various other ideas were put forward by the assembled company, but none of them found favour, until Mrs. Motherspoon-Waterbiffle made her usual snappy click.

"Vicar, dear," she said, "I have



"Kind to dumb animals"

been positively praying that someone would acquire a slow-motion ciné-camera. I wonder if you can guess why?"

Thinking that it was safer not to hazard a guess, we all assumed intelligent but baffled expressions and made the kind of gestures that signify a burning desire to learn.

"When I was at Shrimpsea last month," cooed Mrs. Motherspoon-Waterbiffle, "I perfected my golf by taking lessons from the local professional. Such a dear man! I always gave him double his fee, and do you know what he said to me at the end of my last lesson?"

Expressions and gestures as before. "He told me that my drive displayed the perfect golf swing. Now Vicar, dear, don't you think that a slow-motion film of me driving might be of a teeny-weeny help to other golfers at Slosbury? It might help them, don't you know, to correct just those little faults—"

(Continued on page 102)

THE MERRY REEL

(Continued from page 101)

Politeness forbade us to mention that Mrs. Motherspoon-Waterbiffle's handicap still remained at the limit despite the alleged perfection of her drive.

"A splendid idea, dear lady," cried the vicar. "Shall we make the great film to-morrow morning? Would eleven o'clock suit you?"

Our hostess smilingly agreed, and it was arranged that we should all assemble upon the picturesque fifteenth tee for the great occasion.

Punctual to the moment the General, the two padres, Mrs. Motherspoon-Waterbiffle and I converged from different points of the compass upon the fifteenth tee at zero hour next day. The General set up his camera, made the necessary adjustments and announced that he was all set. The curate teed up the ball.

"Ready—shoot!" I cried, feeling that someone must act as producer. Mrs. Motherspoon-Waterbiffle's club swung up with text-book precision, came down and descended with a delightful "whup" upon the ball, which soared away, straight and true, into the far distance.

"Not so bad, I think," murmured Mrs. Motherspoon-Waterbiffle with becoming modesty. "Now if you'll just keep on turning I'll move backwards out of the picture with a little bow and a smile."

The General turned. Mrs. Motherspoon-Waterbiffle receded with a display of teeth. It was most gracefully done until the moment when the sandbox caught her just below the left knee. She then sailed into the air and landed upon the back of her neck.

The General gave a private view of the golfing film two or three days later to a small and select audience, which did not include the star performer. It is, I can assure you, a magnificent film from start to finish. We have tried to impress upon Mrs. Motherspoon-Waterbiffle that, entitled "Pride Goeth Before a Fall," it would have enormous educational value, but she seemed somehow to have decided that films should not be educational.

THE REELER.

MOVIES ON THE TRAIN SOON!

EARLY in July Messrs. Pathe'scope, Ltd., were invited by the London and North-Eastern Railway to give a series of movie shows on board a special train running between King's Cross and Yarmouth. An ordinary brake wagon was converted into a theatre, complete with seats, in which several audiences of about 30 people were shown moving pictures.

A "Lux" Projector was used, the motor having been specially re-wound so that the battery of the wagon could be used as a source of electricity supply. In this way the outfit was kept as compact as possible, such things as accumulators being unnecessary.

HOW TO PRODUCE A FILM

(Continued from page 100)

fact that most amateur shows are given with only one projector, with a wait between the reels while the last is being taken off and the next is being threaded up, it seems a specially interesting method for amateurs to consider.

If you decide to try this Russian method of ending each reel with a dramatic "curtain," that does not mean that each of your reels shall only contain one sequence. That would impose an unnatural and unreasonable handicap. You can have two or three sequences in a reel, so long as the end of the last one in the reel ends the reel of film.

Having completed the first draft of your treatment, you will find just the bare bones of your story arranged in chronological sequences. This will give you your first real glimpse of the film you are to make—the broad outline before you put in the shading or adjust the perspective.

In your next draft you should see that you have a smooth and easy-flowing continuity of action and storytelling. You may realise, for instance, that a certain part of your story is somewhat choppy, that you have too many little sequences.

Another thing you should check at this stage is the continuity link between each sequence. You should not jump from one sequence to another, but slide—there should be a gentle transition. This can be accomplished in a number of ways. Your first sequence may so prepare your audience for the second sequence that you have foreshadowed it without forestalling it; the second sequence has been led up to so naturally that there is not a jolt when we come to it.

Continuity Titles

But it may so be that your story is such that this just does not happen and cannot be made to happen. In short, you have to bridge a gap somehow. How is this to be done? First of all there is the old, old trick of inserting a "continuity title" or "bridging title," as it is also called. There is no need for me to tell you that you should avoid titles as much as possible, but don't fall into the common trap of padding your film with yards and yards of pictorial matter of little or no interest, just for the purpose of demonstrating a point which a brief title would have done much better and much quicker. (I said a brief title, mark you. In regard to titles, not only "the fewer the better" but also "the briefer the better.")

I will have more to say about titles when I come to deal with editing; your treatment need only have the sketchiest outline of the idea of the title required, and even the more polished version of it which you include in your detailed scenario can be still further improved when you come to edit the picture.

A Simple Example

Another way of effecting a bridge between two sequences is by introducing what we call a "continuity device." Two simple examples:

(a) Sequence 1 closes by showing your Cinderella heroine sitting down to her frugal supper. Sequence 2 begins by showing Cinderella's ugly sister enjoying herself at a night club. Very well, then—as you are finishing your Sequence 1 we see Cinderella pouring herself out a glass of aqua pura, so you insert as your final shot a close-up of the glass filling with water. Then fade out or dissolve through to a close-up of a champagne glass being filled with "champagne" (*i.e.*, ginger ale) and follow this with a longer shot of Cinderella's ugly sister seated at a table in a night club, while a waiter fills her champagne glass and her villainous dancing companion gloats with beady eyes. Elementary!

(b) Sequence 3 closes with Cinderella going to bed in her barren little attic. Sequence 4 begins with Cinderella's ugly sister coming home in the early hours. What shall we do? End up Sequence 3 with a close-up of a candle by the side of Cinderella's bed; her hand comes into the picture and dabs it out with a box of British matches. Fade out. Then fade in on a close-up of a cock crowing; cut to a shot of Cinderella's sister and the wicked Count, both in evening clothes, mimicking the crowing cock. They then turn and open the front door.

These examples of continuity devices are rather obvious and somewhat crude, but they are better than a title—and besides I want you to think of the better ideas.

We will assume that you have checked these points and filled in your story; so much for the second draft of your treatment. Now comes the nervous ordeal of consultation with your colleagues—what is grandly termed a Script Conference. Call in your cameraman, your art-director, your production-manager (if you have one) and your leading artists (if you dare court so much criticism all at once).

If you have the time to type out copies of your second draft treatment for them to read before the conference, well and good. If not, you must be content with just reading it to them. In any case you should read it at the conference, for it is surprising how things which have escaped you come and stare at you when you're reading to a little audience.

Collect all the criticism and suggestions you can—and then afterwards include just so many as you decide are worth while. That will bring you to the third draft of your treatment, and I do not suggest that you should do any more drafts. You are now ready to write your detailed scenario or shooting script, and that I will deal with in my next article.

HOME MOVIE OPPORTUNITIES for AUGUST, 1932.

August

- 1 Bank Holiday.
 1 Race meetings .. Chepstow and Sandown Pk.
 1 Motor races .. Brookl'ds.
 1 Ancient custom of "Wilfred Time" Ripon.
 1 Keswick Sports meeting.. .. Keswick.
 1 Horse and Hunter Show Cricklade.
 1-6 Welsh National Eisteddfod .. Pt. Talbot.
 1-6 Open Lawn Tennis Tournaments Bournemouth & I. of M.
 1-6 Scottish International Golf Week Turnberry.
 1-20 Dramatic Festival and British Film Festival.. .. Malvern.
 2-4 Race meeting .. Brighton.
 2-5 Royal Dublin Society's Horse Show Dublin.
 5 Ancient St. Oswald-tide Pageant Guiseley, Yorks.
 6 Ancient custom of Rush Bearing .. Grasmere.

August

- 6 Highland games .. Bridge of Allan.
 8-9 Yacht racing .. Ryde.
 8-9 Race meeting .. Folkestone.
 8-10 Motor boat race meeting Hythe, nr. S'th'mpton
 8-13 Lawn tennis tournament .. Buxton.
 9 Ancient Lammass Fair S. Andrews
 10 Highland gathering Banff.
 10 Sheep-dog trials .. Aberyst'th.
 10-11 Race meeting .. K'mpt'nPk.
 11 "Puck" Fair and Pattern Day .. Killerglin.
 12 Grouse shooting commences.
 12-13 Yacht racing .. Weymouth
 12-13 Race meeting .. Windsor.
 12-14 Ancient Mitcham Fair Mitcham.
 17-18 Race meeting .. Bath.
 20 Regatta and carnival Felixstowe.
 20 R.A.C. Tourist Trophy Races .. Belfast.
 20 Yacht racing .. Torquay.

August

- 24 Race meeting .. York.
 24-25 Agricultural Show Limerick.
 25 Flower carnival .. Newport.
 27 Motor boat regatta Dunoon.
 31.

Sep. 3 Annual cricket festival Scarborough.

NOTE.—Dates of Navy Weeks in various naval ports have not been included here as cameras are prohibited in these centres.

THROUGHOUT THE MONTH (dates not yet fixed).

- Sir Walter Scott Centenary Ex'bn. Edinburgh.
 Open Lawn Tennis S'th'mpton Tournaments .. & Hast'gs
 Agricultural Shows Harrogate & Buxton.
 Sheep dog trials .. Throughout the Lake District.
 Grasmere Sports .. Grasmere.
 Ancient Marymass Irvine, Fair Scotland.
 Lochbar Gathering Fort Wil'm.
 Race meeting .. Dublin.

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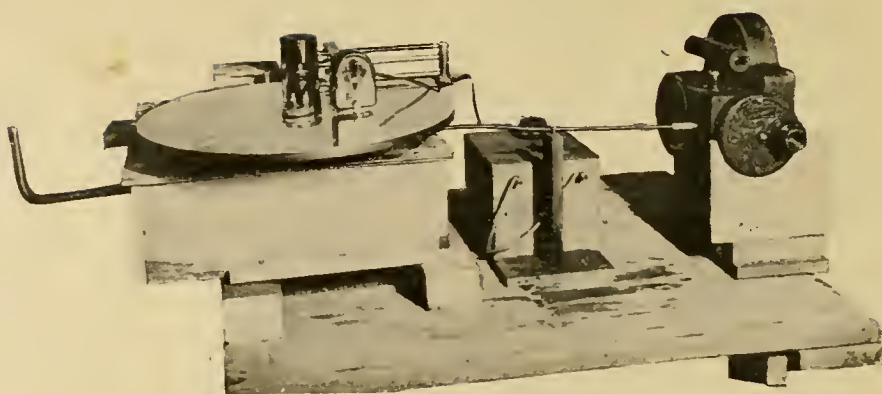
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MAKING TALKIES AT HOME

SOME EXPERIMENTS AND RESULTS

By IAN S. ROSS



The Ensign Camera Synchronised with the Recorder

THE standard ratio of projector speed to turntable speed that has been adopted and developed for home-talkie sound-on-disc machines is 24 frames per second for the film to $33\frac{1}{3}$ revolutions per minute for the turntable. The film, therefore, runs 50 per cent. faster—and is 50 per cent. more costly—than in the case of silent films, and the turntable has to be a solid, accurately-made job to ensure even running at slow speed.

In the experimental work here described, the ratio of film speed to disc speed adopted was 16 frames per second, that is, normal silent film speed, to 78 revs. per minute—ordinary gramophone speed. In this way, it was possible to experiment with an ordinary camera and projector, and an ordinary gramophone motor: this meant that costs were kept much lower than would otherwise have been possible. It has proved quite possible to produce a four-minute talkie, with such an outfit.

Many trials were made with the purchased "Home Recorder" before satisfactory recording was achieved. Aluminium discs were used for the records, with a diamond needle for cutting. Tracking was affected by

means of a threaded spindle, which carried the cutter, and which was driven by a belt drive and bevel wheels from the turntable spindle. The following alterations had to be made to this device:

(1) The tracking drive was reversed, so as to make cutting of the groove commence at the centre of the disc, the needle travelling outwards towards the edge, instead of working from the edge in towards the centre. This was done so that the fibre reproducing needle, which has to be used with aluminium records, and which wears

tracking during reproduction is fatal for talkie purposes.

(2) A weight of several ounces, on top of the cutter, was found necessary to make the needle cut a deep enough groove.

(3) The cutter, carrying the needle, had so much side play that grooves frequently ran into each other. A spring-loading attachment was fixed to the cutter in such a way that all slackness in the drive was taken up in the direction in which the needle was travelling. This gave regular even tracking.

It was found that an ordinary gramophone motor was not nearly powerful enough to drive the recorder. Accordingly an alteration was made to the motor in use, a new train of wheels being fitted: these allowed the spring to unwind more quickly, without interfering with the 78 r.p.m. speed of the turntable. Once these alterations were completed, reliable recording could be obtained. A cheap microphone costing 30s., has proved satisfactory for recording voices. An ordinary four-valve wireless set was used as amplifier, the microphone being coupled to it through a transformer, and energised by a 4-volt dry battery.

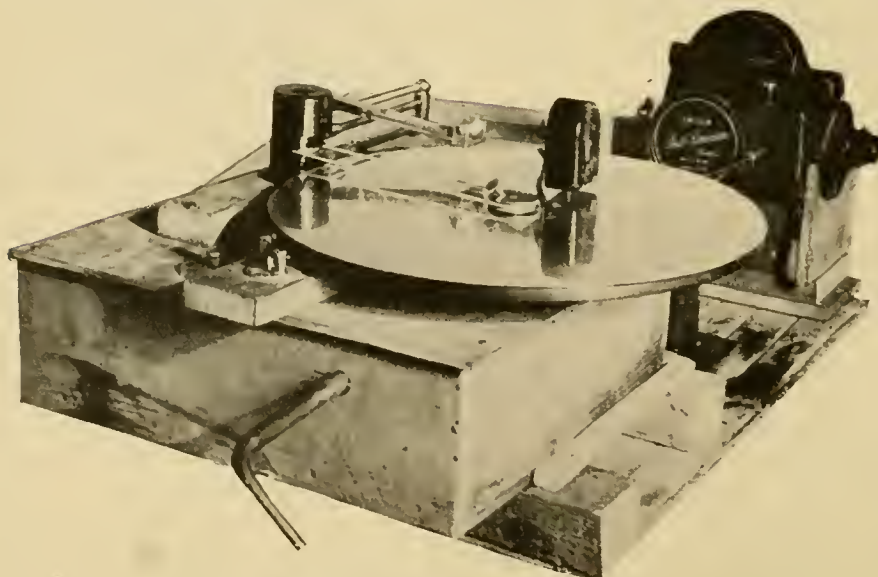
A READER'S PRACTICAL TALKIE EXPERIMENTS DESCRIBED

rapidly, should be at its sharpest where the sound grooves are most congested, *i.e.*, near the disc centre. If the tracking is done from the outside inwards, the needle may become too worn by the time the centre grooves are reached to remain in the proper one, and, of course, faulty

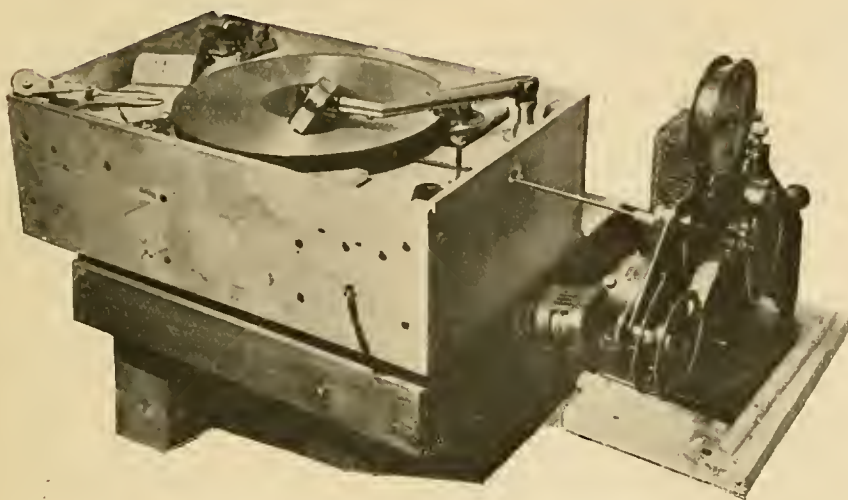
Soft Aluminium the Best

A soft aluminium is best for the discs. The harder kinds cause needle scratch; 26 gauge sheet aluminium is thick enough, and is usually of the right degree of softness. Thicker gauges are harder, and are not so suitable. Discs can be had ready made, or the sheet aluminium can be purchased, and cut to size and centre-punched at home.

A flexible shaft drive was arranged between recorder and camera, for synchronisation. One end of this shaft clipped on to the projecting end of the camera sprocket spindle (the camera was an Ensign Autokinekam), while the other end was connected by a worm gear to the turntable spindle, under the turntable itself. For the ratio mentioned, 16 frames per second to 78 r.p.m., 20 teeth were required on the pinion on the turntable spindle, with 13 teeth on the wheel on the shaft. The outfit was now ready to shoot a talkie, the camera and recorder being



A Close-up of the Aluminium Disc Recorder



Reproducing the Disc and Film in Synchronism

linked for synchronism, each running under its own clockwork power, an arrangement which worked quite well within its limitations. It was found that a non-stop run of about 45 seconds could be got at one winding of the motors, without appreciable slacking down. This meant that a 50 feet reel of 16-mm. film could be used in two shots, with a halt for re-winding in the middle.

Recording Procedure

In shooting a talkie, the procedure followed was this: The camera was loaded and mounted in a specially-made cradle which held it firmly in position. This cradle was fixed on the table alongside the recorder. The linking shaft was permanently attached to the recorder, but could be detached from the camera as required. It was necessary to detach it when the camera was being re-wound. A blank disc was placed on the recorder, and smeared with oil to make cutting easier. The pulley for the belt driving the tracking gear also acted as a locking screw to hold the disc firmly on the turntable. With the turntable brake on, the linking shaft was attached to the camera, and the camera starting button locked open. The camera mechanism thus was free, yet was prevented from running as long as the turntable itself was held, so that the whole outfit could be started and stopped by the turntable brake. The microphone was suspended near the person to be "talked" and its control, consisting of on-and-off switch and fader was placed on the table along with camera and recorder.

Using the Fader

With the microphone switch "on," the cutting needle was placed in the starting position, and the turntable brake released. Simultaneously the microphone fader was moved from minimum to maximum. With camera and recorder now running under their own power, the subject was thus simultaneously filmed and recorded. After a 45 second run, the machines were

stopped by applying the turntable brake, the microphone being faded out at the same time. To re-wind the camera, it was necessary to detach the shaft and lift the camera up, replacing it and the connecting shaft afterwards. The recorder could be re-wound *in situ*. The second half of a 50 feet reel was then run off in the same way.

It may be mentioned that some rehearsal is absolutely necessary if wasted film is to be avoided. Otherwise if you are filming two or more persons at once, you may have them all talking at once, or perhaps long pauses while each one waits for the others to speak. A few rehearsals will avoid that. Even when taking only one person, make sure that he or she has the matter off by heart before camera and recorder are started. You cannot shoot this kind of talkie haphazard, because the subjects must keep near the microphone. And they must keep within camera range, as you cannot "pan" after anyone who strays beyond camera range.

In projection, a turntable was linked by means of a similar flexible shaft to the projector, a Kodascope "C," using a duplicate worm gear. By moving the "Clarostat" control away from its normal position near the belt pulley on the sprocket spindle, it was found comparatively simple to connect the shaft at this point. An electric pick-up, of the type that can use a fibre needle, was used for reproduction, the same wireless set serving as amplifier, with a loud speaker behind the screen. Some trials are needed, with each new film and disc, to locate synchronisation, after which it is easy to mark the frame that must be in the gate when the needle is at the beginning of the groove. It makes the locating of synchronisation easier if, at the commencement of the "take," the subject claps his hands smartly in view of the camera.

Adjusting the Startpoint

Sharpness of sound and the distinctness of the movement make it easy to adjust the relative positions of film and disc during initial tryouts. Once synchronisation has been achieved, the part of the film carrying the handicap can be cut off, and the title substituted, taking care to replace the exact length of film removed. True, the sound of the handclap will still remain on the record, but this can be faded out during projection if desired.

It is not suggested that the production of such talkie shorts form an end in themselves. The point about them is that much useful experience can be gained at a minimum of cost, and once the interested amateur has examined the possibilities of the system, he can decide whether he wants to go in seriously for producing sound-on-disc home talkies, for which he will, of course, adopt the more

(Continued on page 111)



A Standard Kodascope "C" Projector is used

YOUR CINÉ LENS AND HOW IT WORKS

By OPTICUS

I.—Some Simple Experiments

THERE are many things about lenses which are apt to puzzle the man in the street. What, for instance, is meant by an $f/3.5$ lens? What is a rapid lens? Why are the stops marked $f/4$, $f/5.6$, and so on? What is a corrected lens? What is meant by an astigmat? It is posers such as these that I want to make clear to the reader, and I am going to treat the subject in the simplest possible way. Perhaps the best way of beginning is for us to discover first of all what a lens is and what it does.

If you care to do so you can make a particularly interesting experiment so long as you have either a room or a shed that can be completely darkened in the daytime. Make a pin-hole in the window covering and place your ciné screen behind it. A window which faces some moderately distant but well defined object such as a house, a factory chimney or a tree should be chosen. You will find that on the screen there appears, faint and rather blurred, the image of this object, upside down. The illumination is obviously very poor. The pin-hole was often used for actually taking photographs in early cameras and it is still employed to a small extent. It would, though, be useless for ciné purposes since rapidity of exposure is all important. No film picture has an exposure of more than one-twenty-fourth of a second and one-thirty-second of a second is the usual time.

To be able to make a quick exposure we must have a well illuminated image thrown upon the sensitised screen. We want, in a word, more

Now suppose that we pierce two pin holes and allow light from one of them to pass direct to the screen; we could with a prism of just the right shape bend the rays of light from the other in such a way that the two images fell precisely on top of one another. We should then have a single image exactly twice as bright as the first.

We could go a step further and with three pin holes, two prisms and a rectangular piece of glass make the arrangement shown in Fig. 1. This would give us three times the illumination obtainable from a single pin hole. The prisms, as you will see, are arranged so that each of them

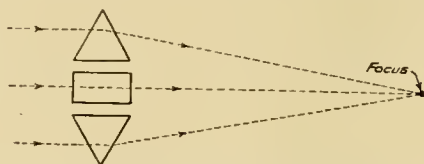


Fig. 1. Showing how three times as much illumination is obtained if two prisms are used with a piece of plain glass

bends rays of light to meet at the same point as those which come through the piece of plain glass. This point we may call the focus.

It will probably occur to you that the outline of the combination of pieces of glass shown in Fig. 2 is very similar to that of a convex lens seen sideways. Such a lens is actually nothing more or less than a "battery" of prisms. Its purpose is to collect a large amount of light from the object and to make the light rays converge at the focus. A lens half an inch in diameter would throw an image illuminated several hundred times as well as that produced by a pin hole, if the screen was equally distant from either.

The illumination that any lens can give depends upon two things. The first is the diameter of the lens. The greater the diameter the larger is the amount of light that the lens can collect and bring to a focus. The second is what is known as the focal length. This is the distance between the optical centre of the lens and the focus point. The shorter this distance is the greater is the illumination.

You can measure the focal length of any convex lens by means of a third simple experiment and check it by a fourth. The third experiment consists simply in holding the lens in the sun-light over a piece of paper. Move it

to and fro until an intensely bright spot appears on the paper. Hold it there and in a second or two the paper will smoulder and burst into flames. What you have actually done, if the lens has a diameter of one inch, is to make it collect the heat received from the sun by a circle one inch in diameter and to concentrate this to a point. The temperature at this point is sufficient to burn the paper. Measure the distance from the edge of the lens to the paper and that is approximately the focal length.

Check this by the experiment illustrated in Fig. 3. Fix the lens vertically to the end of a ruler either by means of a little wire frame or by using a "dab" of sealing wax. Point the ruler towards some distant object such as those previously mentioned and prop it up so that it is quite steady. Now place on the ruler either a white cardboard box, or if you have not such a thing any cardboard box with a piece of white paper pasted on to one end. Start at the end farthest from the lens and move the box slowly nearer and nearer. Presently the image will begin to show itself. It will become sharper and sharper until the best point is reached, after which it will grow blurred again. The position of the box which gives the sharpest image is the focus and the focal length can be read off from the ruler.

Don't use your ciné lens for this experiment, or it may be rather misleading. The true focal length of nearly all ciné cameras is one inch, but if you try to measure it in this somewhat rough and ready way you will not get an exact reading.

You will probably find if you use an ordinary lens, such as a reading or magnifying glass, that the focal length is several inches by either test. The greater the focal length the fainter will be the image produced on the end of the box. But there is a very good

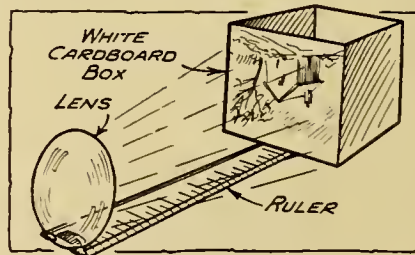


Fig. 3. Measuring focal length

reason why ordinary lenses not intended for ciné work should have a length considerably in excess of one inch. The reason is that the more convex a lens is the shorter is its focal length. But here a big difficulty arises. You will notice, if you examine carefully the image on the end of the box, that the best definition is towards the centre and that near the edges it is probably very blurred. Were the lens more convex the blur would be still more pronounced—unless it was

(Continued on page 111)

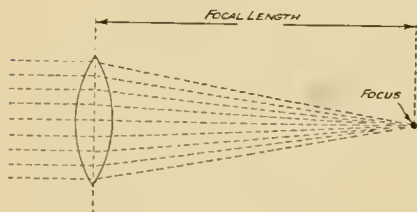


Fig. 2. A convex lens may be regarded as a "battery" of prisms

light than the pin-hole can give. It is no use enlarging the pin hole, for if you try to do so it will cease to be able to throw an image.

But if you possess a prism you may make another fascinating experiment. Place it over the pin-hole and you will see that the image is thrown on quite a different part of the screen.

A Wedding Service

NOWADAYS whenever wedding arrangements are being discussed one or other of the guests is invariably asked, "Please bring your *ciné* camera!" Often, too, the bride and bridegroom have their own cameras, but the most enthusiastic cinematographer can scarcely be expected to film his own wedding. For this reason Messrs. Wallace Heaton, the well-known home *ciné* specialists, were recently requested to undertake the *ciné* arrangements at an important Society wedding at St. Margaret's, Westminster.

Three Cameras

Three experienced operators were provided and stationed themselves at vantage points so as to obtain good pictures right from the church door to the carriages. A great deal of organisation work had to be done—for example, police permits were necessary—while the technical problems were of more than ordinary interest seeing that many of the "shots" had to be taken under awnings, which made the use of a 1.8 aperture necessary.

Immediately the last of the party had entered the carriages a fast motor car was chartered and the operators sped away to the house where the reception was to take place, in order that the arrival of the party could be filmed there. Numerous shots at all kinds of interesting angles were taken, including a number of indoor scenes.

A Treasured Possession

Finally the film was carefully edited and titled and is now a treasured possession of the young pair, who, incidentally, received from the bride's parents a complete *ciné* outfit, including the latest camera and projector.

We gathered in conversation with Mr. Wallace Heaton that a number of similar events have been filmed by his

company on 9.5-mm. stock, the low cost of which enables copies to be distributed to relatives and friends, so many of whom possess this popular type of projector.

Another growing service rendered is the instruction of *ciné* users both in the town and country on how to make the best of *ciné* apparatus which has been presented to them, experienced men being sent to any part of the



(Photo L.E.A.)

A happy snap of Princess Elizabeth on her tricycle. The Duke of York has taken many reels of 16mm film showing Princess Elizabeth at play

country for this purpose at low rates.

It often happens that on their return from abroad travellers have many reels of film requiring editing and titling. Special titling service is available, not only to make the titles in the conventional way but also for the production of animated maps for tour descriptions and suitable titles superimposed on moving backgrounds.

To American Visitors

HOME MOVIES extends a hearty welcome to all United States movie enthusiasts who are visiting Great Britain this season. We trust they will take home a fine haul of first-class "shots," and will become frequent visitors to our shores.

American photographic publications can be obtained at WESTMINSTER PHOTOGRAPHIC EXCHANGE, 62, Piccadilly, 111, Oxford Street, and 119, Victoria Street, Westminster; WALLACE HEATON, LTD., New Bond Street and Berkeley Street; SANDS HUNTER, LTD., Bedford Street, Strand.

9½-mm. Pathex and Gevaert film is obtainable at most large drug stores and photographic dealers. 16-mm. film can be obtained in the following brands:—

CINE KODAK: Processing Station, Kodak, Ltd., Kingsway, W.C.2.

SELO: Processing Station, Warley, Essex.

AGFA (Novopan, etc.): Processing Station, Agfa, Ltd., Vintry House, Queen Street Place, E.C.4.

GEVAERT: Gevaert, Ltd. Processing Station, 115, Walmer Road, W.10.

BOLEX: Cinex, Ltd: Processing Station, 70, High Holborn, W.C.1.

Selo film is a negative-positive film, the processing station returning the original negative with one free positive. *Ciné* Kodak, Agfa and Bolex are reversal films.

Gevaert positive-negative film is sold without right of free development or positive.

When exposing in London, remember that the London atmosphere is always slightly hazy, unlike that of New York. To get best results use a good exposure meter and avoid under exposure.

The technical staff of HOME MOVIES is well acquainted with *ciné* conditions on both sides of the Atlantic, and will be pleased to give advice on request.



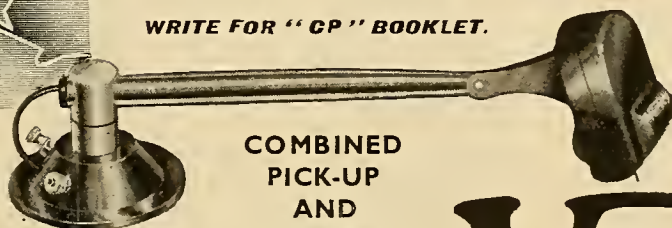
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News of Ciné Societies

EDITOR'S NOTE.—"Home Movies" will be glad to publish each month particulars of the activities of the British Ciné Societies and their future plans. We must apologise to a number of societies for the omission of their reports, which arrived too late for publication. For inclusion in our next issue reports should reach the Service Manager not later than 15th August. "Stills" suitable for publication are welcomed.

APEX MOTION PICTURES. Hon. Secretary, Miss Louise Johnston, 50, Harrington Street, N.W.1. This amateur society, the oldest in London, made and publicly exhibited the first amateur talkie in England (and, it is believed, in the world). That was in January, 1930, when, before an audience which included Mabel Poulton, John Stuart, and other famous British stars, "Shadows of Limehouse," a three-reel, part-talking film, was screened at a Charing Cross Road cinema. "Shadows of Limehouse," a film of thrills introducing the Flying Squad, has since been cut for silent showing by other groups and is still being exhibited. When it was shown recently in aid of Tunbridge Wells Hospital, a local cinema proprietor asked the organisers to take it out of the programme in order to give his show a chance of doing some business!

"Poor Jenny is A-weeping," our present film, is silent, as it does not lend itself to dialogue treatment, but it may have sound (as apart from speech) welded to it later.

This unit works on an open-air stage at Honor Oak. Work is carried on during the week-ends, and recently a mission, a bedroom, a farmhouse kitchen and a railway carriage have been built on the "lot" behind a suburban villa. Work starts at 6.30 a.m., when the set is erected. (All the scenery is made by members and comprises units of three-ply 4 feet wide and 10 feet high, which are laced together). Set building takes four hours, including furnishing the set. Shooting starts about 11.30 and continues right through to 6.30 p.m. without a break, when the unit stops for a meal. The set is then dismantled and the "lot" cleared by about 10 p.m. In this way the unit recently shot 58 takes in one working day! One member of the unit grew so hungry that, during the taking of a breakfast table scene, the man in charge of the properties found that practically the whole of the props had been consumed—bread, butter, eggs, marmalade, etc.—between "takes"!

BECKENHAM CINE SOCIETY. Work on "Up the Garden," produced by Mr. Jim Butterfield, is slowly progressing. When we have completed this film we shall make another on 16-mm. stock, for which stories are being considered. It is very probable we shall make a thriller (apologies to George Sewell), but with no Chinamen in it by special request. There are also plans afoot for making a film of the **History of Cinematography**, showing working models of old apparatus, etc.

At our last meeting Mr. Kenneth F. Miller gave a talk on playing appropriate music to different scenes, with examples on a portable gramophone.

BOLTON AMATEUR CINE ASSOCIATION. Patron, Anthony Asquith; President, Thomas Booth, Mus.Bac.; Treasurer, S. Steele; Secretary, G. N. Booth, Plodder Lane, Bolton.

The club is now at work on its latest production, "Redemption." Having no studio, all the settings are to be taken from real life; the indoor sets will be lighted by means of the club's own lighting set, which includes a generator drawn by Fordson tractor. Particular attention will be paid to photography, both as regards technique and artistry.

BRADFORD AMATEUR CINEMATOGRAPH SOCIETY. We have been fortunate in obtaining the use of one of the local theatre foyers for part of the scenery and acting of the film play "Rosalita," "shooting" on which has now commenced. During the month three ciné shows have been held, at one of which was shown a 16-mm. film of all the important sporting events of the Isle of Man during 1932, kindly lent by the Cunningham Camp, Douglas, Isle of Man. At the beginning of June a supper was given to the members of the Society, who were each asked to bring one friend interested in cinematography. The object was to increase our membership, and it proved a great success, as 12 new members were obtained. The subscription rates for members are 25s. per annum for gentlemen, 12s. 6d. for ladies, and 10s. for associates.

CRYSTAL PRODUCTIONS (THE BOURNEMOUTH FILM CLUB). At the monthly meeting in June, Mr. Lloyd Smith, the local theatrical costumier and make-up

expert, gave a lecture on "Makeup for the Films and Stage," illustrating his talk by representing various characters with the aid of a few wigs and other accessories.

This lecture proved of great assistance to members of the cast of the new production, "The Broken Swastika," both for the indoor and outdoor shots. The indoor shots were taken with the aid of three 1,000 candle-power Neron Vita-Luxe lamps, which gave excellent results on film 250 H. & D. with a 2.8 lens. The shooting of the beach scenes has caused considerable excitement and interest amongst spectators, and has been very successful. Scenes have been taken at Alum Chine and Broadstone, where, too, a shot of the Graf Zeppelin was taken for the club records. The film so far shows every prospect of having a higher standard of technique than those previously produced, which have had much favourable comment from the local press and amateur societies in various parts of the country.

The committee of the club paid a special visit to London in July, in order to be present at the Amateur Ciné Exhibition held at Selfridge's, where the club's film, "Retribution," was being shown. On their way home, the committee came upon the scene of the midnight activities of the Basingstoke Fire Brigade; a lorry of tiles was in flames, while another lorry partly burnt out was beside it. The committee were quick into action with their ciné camera and attempted a film of the event. Unfortunately the camera man was a little doubtful about the actinic value of burning tiles, but in spite of this handicap it is hoped that a few shots were obtained to place in the club's library.

The club has already made definite preliminary negotiations for the holding of an Amateur Ciné Week in Bournemouth in co-operation with one of the big local stores. This Week will probably be held during September and will, if possible, coincide with the monthly meeting of the club on the 8th. Daily programmes chosen from British Amateur productions will be shown. Full particulars of this will be published in this magazine at a later date; and the Secretary will be glad to receive at 85, Wimbome Road, Bournemouth, offer for the loan of films and for trade demonstrations.



Apex Motion Pictures, filming a scene from "Poor Jenny is A-weeping" on an open-air stage. Left to right: Kurt Cameron, Olga Desney, Louise Johnston (as Jenny), Leslie Wood. Note use of reflectors for close-up

FELIXSTOWE AMATEUR PRODUCTIONS. Hon. Secretary, Edmund F. Pipe, "Kuling," Foxgrove Lane, Felixstowe. This Society, now about two years old, has recently produced two film dramas. One, entitled "Queer Mixture," was filmed at Felixstowe, and the other, "Enter Horlick Soames," in the Stalham district of Norfolk. Both films have proved very successful and the former received favourable comment in the local press. It is hoped to produce further films in the near future, both in Norfolk and at Felixstowe. Further particulars can be obtained from the Secretary, or from Mr. N. H. C. Thompson, 76, Mundesley Road, North Walsham, Norfolk.

FINCHLEY AMATEUR CINE SOCIETY. Through an error in our last issue the active subscription to this club was given as £1 15s. It should have read £1 1s. The club are at present at work on their 16-mm. production, "Monty's Misfortune," while three other scenarios are in preparation.

FOOTLIGHT MOTION PICTURES. Hon. Secretary, Raymond Southey, 9, Beer Lane, Great Tower Street, E.C.3. Headquarters, Highgate. This is probably one of the smallest units in the country, as it consists of but six members. They are hard at work upon their first serious attempt at film play making, a production entitled "Nemesis," which is the dramatic story of a dreadful revenge that recoils unexpectedly upon its perpetrator. Miss Hermonie Wade plays the heroine and Mr. Raymond Southey the villain. A trip has been made up the Thames just below Boulter's Lock, where a large number of shots were taken; and given good weather the film should be completed by the end of August. As soon as it is completed, work will be started on a more ambitious production, a comedy entitled "Madam Fantasky." The cast will include Miss Hermonie Wade, Mr. Raymond Southey, Mr. Reginald Keys, brother of the famous film and stage star, Mr. Theodore Southey and Miss K. Porter. The club have made arrangements locally for the use of a studio for the interiors, while all the exteriors will be made on Hampstead Heath.

GLENDALE AMATEUR FILM SOCIETY. We should like to draw the attention of all those interested to the fact that as from the first of this month, the above society will cease to operate under the name of the Glendale Amateur Film Society. We are very anxious that as many as possible will apply for membership to the new society, to be called the "Southend-on-Sea Amateur Film Society." This society will specialise in "Talkie" productions, as we have already in our hands a really first-class apparatus. Those specially interested in acting are requested to join, but anyone who is at all interested in a film club is asked to apply. Terms of membership, 7s. 6d. per annum inclusive. Apply to the Secretary, 64, Genesta Road, West-cliff-on-Sea, Essex.

KILBURN AND BRONDESBUARY AMATEUR MOVIE SOCIETY. Secretary, C. F. W. Dickens, 1, Harvist Road, Kilburn, N.W.6. This Society has just been formed and the Secretary will be glad to hear from anyone interested, whether the owner of apparatus or not. The use of a large hall for showing films and scenery and grounds suitable for taking pictures have been obtained.

LEICESTER AMATEUR CINE CLUB. President, F. J. Smith; Treasurer, A. Topt; Secretary, P. T. Trasler, 85, Skipworth Street, Leicester. We have just completed our first 16-mm. production, with incandescent lights, entitled "Jane." Work has

been commenced on our next film, "The Doubtful Quality," and a public show of these two films will be given in October. The cast of this film, which is directed by Mr. R. Wild, includes Mr. B. Francis and Miss D. Bunting, while the camera work is by Mr. J. Williams. Members are still wanted for small parts; anyone in the neighbourhood wishing to join should get in touch with the secretary.

LIVERPOOL AMATEUR FILM SOCIETY. Hon. Secretary, G. E. Fisher, 132, Bold Street, Liverpool. Members are wanted in all branches of Amateur Cinematography. Previous experience not essential. The subscription is £1 1s. per annum, entrance fee 5s. For married couples £1 10s. per annum, entrance fee 5s. Persons under 18 years, 10s. 6d. per annum without entrance fee. Associate members 7s. 6d. per annum, entrance fee 2s. 6d. The Secretary will be glad to answer any enquiries.



Footlight Motion Pictures. Mr. Raymond Southey as he appears in the title role of "Madame Fantasky"

MAYROSS MOTION PICTURE PRODUCTIONS (HAMMERSMITH). Our first film is in the process of development. After projecting it without alteration we shall proceed to cut and title it. Interesting evenings have been spent with camera-craft, make-up and expression tests, while our filming rambles have proved a great success and will be continued as long as the weather permits.

We are considering introducing sound into our films in the near future, thereby providing further scope for our active members.

SHEFFIELD AMATEUR FILM CLUB. The photography of our new production, "City Sights," is now completed, but the editing and titling has still to be done. We are arranging for a public screening of "City Sights" and "Resurrection" in our new studio in October. A new departure was an outing on the first Sunday in June to Chatsworth Park, where a treasure hunt was held, the clues being given by a set of eight photographs. Somewhere in the area covered by the print were hidden two tickets, one for the ladies and one for the gentlemen. The member who discovered most of the tickets was awarded the prize, the winning lady being given a box of chocolates and the gentleman a tie. The fifteen members present voted the experiment a huge success and it is intended to hold another later on in the summer.

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To Country Readers.

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If you have no dealer in used photographic goods in your neighbourhood and wish to buy second-hand apparatus, we shall be glad to make any enquiries for you which you feel would be helpful. We cannot undertake to conduct the transaction, but are quite prepared to look for and inspect apparatus and tell you candidly where we consider the best value is to be obtained.

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SERVICE DEPARTMENT (S.H.),
"Home Movies,"
8-11, Southampton Street, Strand,
London, W.C.2.

TEDDINGTON AMATEUR FILM PRODUCTIONS. "The Lost Scarab" is now nearing completion and has so far come up to expectations. Shots include exteriors at the Clarence Hotel, Teddington, and an exterior interior, the latter being a very fine set representing a room in a cheap Bloomsbury boarding house and consisting of two flats 18 feet by 9 feet and 21 feet by 9 feet respectively.

A "short" entitled "Calling His Bluff" went into production at the beginning of July, under the direction of D. Gordon Bowe. There are no interior scenes, the whole of the action taking place in Teddington and locally. The story ends at Teddington Open Air Baths, where the young man on holiday is called to book for bluffing the entire female population of Teddington into thinking that he is a great swimming champion. Camera work is in the hands of Jim Beard, his position as assistant to Edward Hunter on "The Lost Scarab" being taken by Dennis Vickers.

S. Aland, one of the club's most energetic members and now a member of the committee, has everything set for his first real talkie. There will be more of this interesting subject next month.

Edward Hunter, the club's chief camera man, has now started on an independent picture entitled "Hustle." Dedicated to "the business girls of the world who daily make the journey from Suburbia to the Metropolis," it is a pictorial representation of a business girl's daily rush from "getting-up time" until she is seated at her office desk. The producer is employing a novel technique and will use 9.5-mm. stock. In all probability it will be entered for the Era competition.

It is now possible for anyone interested in the society, but not wishing to take any



An ambitious outdoor set made by Teddington Amateur Film Productions for "The Lost Scarab"

active part, to become an honorary member. Subscription 10s. per annum, with no entrance fee.

A library of books relating to the cinema has been formed and will be of much use to members.

WIMBLEDON AMATEUR CINE CLUB.

At present this club has three productions in hand. "The Great Dope Mystery," a detective story from the scenario by G. Burnett, is being directed by R. Harrington-Moore, and the cast includes Miss D. Burnett, Mrs. A. Vize and Mr. R. Harrington-Moore. The second production, "The Sentimental Tragedy," is directed by J. Nunn, and the cast includes Miss J. Nunn, Mr. G. H. B. Marks, etc.

"Murder," from the scenario by Mr. F. Rawson, is being taken on both 16-mm. and 9.5-mm., as a competition between the two sizes. The first part of this film has been completed, the location being at the Silent Pool—a well-known beauty spot in Surrey.

Arrangements for the winter programme are well advanced and many, well known to amateur cinematographers, have been booked. Those wishing to take advantage of a good winter season should make their application for membership to the Hon. Secretary, H. C. Realby, 34, Murray Road, Wimbledon, S.W.19.

When writing to Advertisers
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"HOME MOVIES"

A PROJECTION THEATRE AVAILABLE. We have been informed by several readers that they have searched unsuccessfully for a small Projection Theatre in the West End of London which they could hire for a little while for the purpose of running through and examining a few reels of film. We have, therefore, made arrangements with British Talkatome, Ltd., who are prepared to allow readers of HOME MOVIES to use their theatre on the following terms:—

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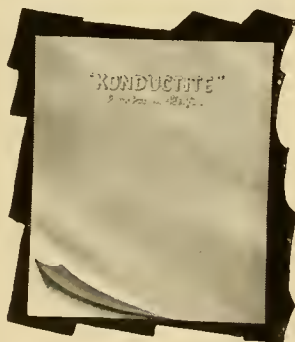
Readers wishing to take advantage of this offer should apply direct of British Talkatome, Ltd., Wells Street, Jermyn Street, W.1 (Whitehall 5330), mentioning HOME MOVIES.

FREE SERVICE FOR READERS. HOME MOVIES readers who live in the London area can have their cameras or projectors checked over for possible faults by mentioning this magazine at Messrs. Wallace Heaton, Ltd., of 119, New Bond Street, or 47, Berkeley Street, W.1. No charge will be made for this service unless work is needed.

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Cast of

"Popular Family."

Left to right:

T. Wittich.
J. Douglas.
R. Farrow.
R. Green.
D. Rothschild
H. Aspden.
R. Williams.
S. Neill.



THE ART OF FILM MAKE-UP

(Continued from page 97)

stop you, but if the weather is cold neglect this, and you will find it a good way to keep that school-girl complexion.

If your teeth are discoloured go to a dentist. Bad teeth are found out at once by the camera. An amalgam filling makes a tooth look quite black. Many excellent actors are debarred from a high position on the screen because of bad teeth. Clean them well twice a day (as of course you do) and go to a dentist twice a year. If you have a crooked tooth pluck it out and cast it from thee, replacing it with a new one, or get an experienced film dentist to make you a dear little cap to cover the blemish. And skins: if you have a bad skin any amount of make-up will barely hide it. Grease paint can do much, but an apple a day will do more.

Last of all, never make up more than you need, or against the natural bias of your face—that is to say, make the most of the one you have got and don't try to alter it too much. Remember Hamlet's rebuke to Ophelia: "God hath given you one face and you make yourselves another." Study your own face and practise all kinds of make-ups until you have found the right one for you, which you will do by being photographed in make-up.

But best of all would be to leave make-up alone and get one of your number to specialise in it. His hands will be full!

YOUR CINÉ LENS

(Continued from page 106)

a lens of a very expensive kind. For ordinary purposes we use quite cheap lenses, and to avoid undue blurring of the fringes of the image these are made with comparatively small convexity and therefore with considerable focal length. As we shall see, something of a compromise must be made in all lenses and for those of the non-ciné type, which have to be cheaply produced, a longish focal length (which of course means only moderate illumination) is chosen so as to give the minimum amount of poor definition at the edges of the image.

*(To be continued)***"HOME MOVIES"**

AUG. 1932

QUERY COUPON

This Coupon, available throughout the month of AUG. 1932, should accompany your question.

SHOT AT DAWN

(Continued from page 93)

The producer gives the signal and, clear and sharp, I hear the butler say: "What name, sir?" I enter and put my hat down on the table, and the producer at once cries "CUT!" I have gone wrong. My sin appears to be that I made a loud bang by putting my hat down gently on the wooden table. I am so remorseful that I could cry . . . but the producer is jolly about it . . . telling me that it's never worth while to get rattled . . . indeed the youthfulness and geniality of everyone is the most striking thing about the whole outfit. So the scene is done again, this time right, and the lights sputter out into cool and utter darkness that is blinding after the glare. We have done "sequence one" which ran in the script only into this: "What name, sir? . . . Mr. Darfield . . . thank you, sir."

After this we go into the projecting room, and there, in the dark, we hear the sound of our own voices boom back at us the words we have just uttered. It is terrible and most humiliating. The butler is splendid, but I sound cockney, effeminate, and nervous. However, it seems to please the vague men who look on, and we break for lunch . . . for it is twelve o'clock. On the set, dressed and made up by eight, and by twelve all I have done is give my name to the butler!

The lunch room is a hubbub of voices. People have come in from other stages and it is hard to find a seat. I sit with the producer and a charming boy from Yale who turns out to be the assistant camera man on camera A. He congratulates me. I look up and see the make-up man eyeing me askance and with poised powder-puff. Even at board you cannot escape him.

The long day wears on in the same way. As I watch the others I notice how easy they are, how quiet, how smooth in movement. My beer-drinking friend does not know his lines, and the dread word "CUT" often comes owing to this defect. Even the equable producer grows angry. But I notice that when he is acting his ease and self-command are superb. Because he does not care he is never betrayed into stiffness by nervousness which the camera will surely discover. However much he may "go up in his lines" he never makes a false move, every gesture is just enough, and his face indicates every mood with accuracy and surprising change! But he is very trying to act with, for he will merrily forget his part whenever he is with me, which terrifies me more than ever.

Altogether we do a good day's work . . . a record day for out of a scene which was three pages long we have shot two. And so it goes on. One of these sequences where the dowager spreads a scandalous story about the heroine was retaken five times. But the day has passed extraordinarily quickly and I am surprised to find

when I emerge at the end of it into the twinkling street that it is dark, and half-past eight. I am lucky not to be working at night, for the others have to return and be shot from dusk to dawn.

I walk home along Sunset Boulevard in the cool evening, weary, with all my bones aching after the nervous strain, and go to bed with a vision of the make-up man descending upon me to powder me to sleep.

MAKING TALKIES AT HOME

(Continued from page 105)

expensive standard ratio apparatus. The ultimate, as far as can be said at present, in home talkies will be sound-on-film, both for taking and showing, and once we have that the problems of sound-on-disc will no longer worry us. But meantime the latter method does offer a way of making talkies at home, and that is what the up-to-date experimenter wants.

* * *

It is essential to re-sharpen the fibre needle after each time it is used. A small mechanical sharpener is very satisfactory.

A 9-inch disc will run for about two minutes, and a 14 inch one for four minutes. The exact time of running depends on the fineness of the tracking.

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NEW CINÉ APPARATUS

TESTED AND REVIEWED

This section will be devoted each month to impartial tests and reports on ciné apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment.

The Kemco Homovie System

The Kemeo Homovie outfit, consisting of a camera, projector and complete set of accessories, marks a radical departure from cinematograph convention. We have all become so accustomed to the standard method of taking and projecting pictures, i.e., one above another of a long strip of film, that any departure from this standard comes rather as a shock.

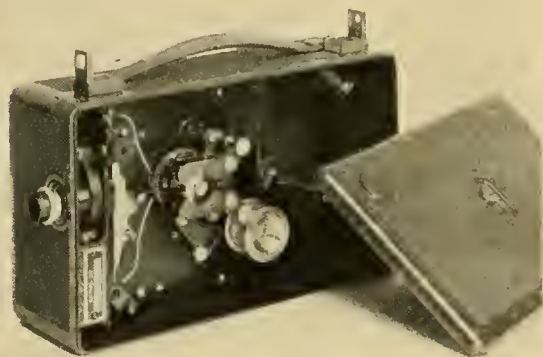
In the Kemco system, instead of each frame occupying practically the whole width of the film, two frames are taken side by side, after which the film moves forward a distance equal to the depth of a frame, whereupon two more pictures are taken side by side below the first pair. Both in the

on the screen, but our test film showed that, taking this into consideration, remarkably good effects are obtainable. The camera is quite conventional in appearance, as will be seen from our illustration, while the projector (which by the way by simple change of a lever can show either the special Kemeo pictures or the ordinary 16-mm. films) is provided with fan-cooling, a still picture device, a 250-watt lamp, a special threading lamp, and other conveniences.

Care has to be taken when shooting a picture to hold the camera more steadily than usual owing to the oscillating motion of the special feed. This motion, which, of course, is additional to that of the forward feed,

16-mm. pictures, both lenses being provided with the outfit. The short-focus 1-inch lens gives approximately the same size picture on the screen using the small frame as the 2-inch does with the normal. Pictures in both sizes are quite bright enough for all normal home requirements, and of course the film is processed and spliced in a normal fashion.

The set of accessories provided with this instrument is exceptionally complete, including as it does a very good splicing outfit, additional lens, lens cleaning outfit and so forth. The complete outfit, including both camera and projector and accessories mentioned, costs £60, and where the maximum of economy in the use of film is the chief consideration, this outfit can be recommended. The agents are the Rothermel Corporation



The Kemco camera is conventional in appearance and is easily loaded

camera and the projector the film zigzags behind the lens. The first picture is taken, say, on the left of the film, the next on the right, the third on the right below this, and the fourth on the left below the first. The film is moved forward again, the fifth picture registering immediately below the fourth, and the sixth below the third; and so on.

In this way four pictures are taken in the space occupied normally by one frame, the economy so effected making this the cheapest of all systems to operate. Using our standard comparison method of time on screen for a given expenditure and basing our figures on the cost, including development, of orthochromatic stock, four minutes on the screen of 16-mm. film costs 26s. with most makes of film, four minutes of 9½-mm. costs approximately 15s., and four minutes of 16-mm. film used the Kemco way costs 6s. 6d. Naturally there is some sacrifice in quality of the picture to obtain this result, as a much greater magnification has to be used in order to bring the small frames of the Kemco system up to the proper size

takes place four times a second (once for each four frames), and tends to give a transverse shake to the camera unless the latter is held quite firmly. After a little practice this can be achieved, and, of course, if the camera is supported on any of the usual stands the movement will not be noticed. The feed forward takes place at only eight steps a second instead of the usual sixteen, as two pictures are taken for each forward step.

Although the camera is made to take 100-foot as well as 50-foot reels, most people will use only a 50-foot reel at a time, as this takes no less than eight minutes to run off! The lens is of a fixed focus anastigmat type with a maximum aperture of F/3.5 and gives good definition, particularly when stopped down a little, as happens in practically all cases.

In both camera and projector the film is threaded through the gate with the usual loop each end, the whole gate mechanism moving laterally to give the necessary lateral picture displacement. A 1-inch lens is used for projection of the small pictures and a 2-inch for the ordinary

The Coronet Cine Camera

One of the most interesting features in present-day amateur cinematography is the steady fall in prices. A few years ago cinematography could truly be said to be a hobby of the rich, but with the advent of the 9.5-mm. cameras and projectors, thousands found they were able to afford the neat and handy apparatus thus made available.

A newcomer in the low-price field is the Coronet ciné camera, about



Enlargement from a strip of our test film with the Kemco camera. Notice the four pictures in the space usually taken by one



The Coronet camera ready for use

which we have received many inquiries and which has now been submitted to us for test by the makers. Sold at the remarkably low price of 55s., the Coronet cine camera has a good appearance and finish and is fitted with a lens for a maximum aperture of 3.9. A simple form of iris diaphragm is provided for stop adjustment, the smallest marked aperture being F/11. The camera is designed to take the standard 9.5-mm. chargers, the motor drive being powerful enough to expose a complete charger without re-winding—a useful feature which gives confidence in exposing. The view-finder is of the direct vision type built into

the camera and a "footage" indicator is provided, marked, however, not in feet but in yards. By an ingenious arrangement this indicator resets itself at 0 on removing the charger and operates again as soon as the camera is re-loaded.

Whereas most 9.5-mm. cameras operate at 14 or 16 frames a second, the Coronet cine camera—to judge by the instrument submitted to us—operates at slightly over 20 frames a second.

There are two criticisms we would make: (1) the speed of taking is rather higher than necessary for economy in the use of film; (2) some provision should be made to prevent the operating button being accidentally operated, which is rather easy at present owing to its projecting position on the front of the camera. We understand this latter point is being remedied.

We tested the camera with standard Pathé film and a very satisfactory film was produced, having regard to the very low price of the instrument. The "Coronet" certainly represents excellent value and is a thoroughly practical camera.

Bolex Reversible Ciné Film

Any reduction in the cost of 16-mm. films is bound to be welcomed by a very wide circle of cine users. Tests we have made on the Bolex Reversible Film submitted to us by Messrs. Cinex, of Holborn, show that this ortho film is of high grade with

good latitude, speed, and freedom from objectionable grain. It is of the reversible type, that is to say, the actual film exposed in the camera is developed as a positive and returned for the use of projection, although we understand that if desired it can be developed and returned to the user as a negative.

Processing is carried out in London and on projection our test film showed



Interior of the Coronet cine camera. Loading is very simple and quick

us a good clean picture with nice gradation. The price is £1 for 100-foot reel, including processing, a substantial reduction on the customary 26s., and the film can be recommended as thoroughly satisfactory in use.

While writing of the Bolex products we would like to take this opportunity of correcting the impression we gave in our last issue that the Bol Company of Geneva, Switzerland, is a subsidiary company of the well-known company of Paillard. We now learn that the Bolex cameras, projectors and talkie equipment are all made at Messrs. Paillard's own factory in Switzerland, and that the Bol Company is not in any way connected with their manufacture. The Bol Company is a separate organisation which exists for the supply of 35-mm. apparatus.

(Continued on page 114)



The Dallmeyer Optical Bench Titling Outfit takes any cine camera

"CELFIX"

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FOR EVERY HOME MOVIE MAKER

(Patent No. 345,925.)

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This vital point has always been foremost in the minds of the Manufacturers of the "CELFIX" CINE SCREEN, the very latest, and most improved Ciné Screen yet produced, for it supersedes all others by its clever construction, in addition to the quality and brilliance of the SILVER and CRYSTAL GLASS BEADED Surfaces fitted to it.

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(Continued from page 113)

9.5 mm. Super-Sensitive Panchromatic Film

The long-awaited super-sensitive panchromatic 9.5-mm. film has now made its appearance, and we congratulate Messrs. Pathéscope, Ltd., the manufacturers, on this big advance. Tested in a Pathé Luxe Motocamera the film proved very fast indeed, and some over-exposure resulted in parts of the film on our first attempt. This additional speed must always be borne in mind and a suitable adjustment of the stop made, clear advice on this matter being given on a leaflet supplied with each carton.

In our experience a very high-speed film of this type has not quite so much latitude as the slower, and wide extremes of lighting should not be included in the same picture where this can be avoided.

The new film will, however, probably attain its greatest popularity for indoor work, particularly with artificial light. While the new film is much faster than normal for daylight, it is still faster in proportion to artificial, the makers claiming four times the speed of the ordinary film in daylight and ten times in artificial light. So far as artificial light is concerned, this means that with a large aperture lens satisfactory pictures can be taken with no more artificial light than is available in most homes fitted with electric light.

Messrs. Pathé have made a departure in the case of this film by including the price of processing in the initial price, the charge being 6s. 0d. for a 30-ft. charger, which must be returned to Messrs. Pathé for processing by the reversal method.

A Good Titling Bench

The Dallmeyer titling outfit, an illustration of which accompanies these notes, is unique in design and particularly flexible in its application. It consists primarily of a form of optical bench made up of a triangular sectioned base on which slide three "bridges." The first is designed to carry the camera and is so arranged that it will take any camera on the market (provided it is fitted with a tripod bush) either 9½- or 16-mm. The second bridge carries a lamp frame containing eight 60-watt pearl lamps, while the third bridge carries the title frame itself. This latter is particularly interesting, consisting as it does of a wooden board faced with black felt paper. With the outfit is provided a fount of white felt letters, and in order to set up a title all that is necessary is to lay the felt-covered board on the table and arrange the white letters in any order desired. These felt letters adhere to the felt paper and "stay put" in any position so that no special means of attachment is required.

The lamp bridge and camera bridge can be slid backwards and forwards and locked in any position so that varying sizes of title designs can be used as desired. For example, the "Home Movie" free title presented

every month in this magazine can be pinned to the board and the camera slid forward until the picture exactly fills the frame.

It so happens that we had one of these titling devices in use for some months before it was officially submitted to this magazine, and after extended use can strongly recommend it for all serious work. Working at 16 frames a second F/5.6 is sufficient aperture with panchromatic film, or F/8 with super-sensitive. The price is £8 8s., which includes an adequate supply of felt letters (over 400) but does not include the lamps, which are of a standard pattern and can be obtained from any electrician.

Lens Cleaning Outfit

Good clear pictures cannot be obtained with dirty lenses, and a lens cleaning outfit is a very good investment. The Dallmeyer lens cleaning outfit illustrated herewith is designed to enable the camera and projector user not only to clean his lenses easily but to clean them in such a way that the delicate glass surfaces are not injured. It cannot be too widely known that the optical glass used in the best lenses is very easily damaged. Every lens and camera maker emphasises this in his literature, but we find that the advice is far too often ignored, resulting after a few months in a noticeable loss in the quality of pictures. Messrs. Dallmeyer, being lens manufacturers themselves, are fully aware of all the requirements of a good lens cleaning outfit, and the few shillings charged for their outfit is money very well spent. It includes a bottle of special cleaning fluid, a camel hair brush, chamois leather and a piece of linen, while full instructions are of course included, the price being 3s. 6d. complete.

A New 9½-mm. Reversible Film

Messrs. Gevaert, Ltd., who have a high reputation in the photographic trade for the quality of their products, and whose 16-mm. positive-negative film is reviewed elsewhere in these pages, have submitted to us their new 9½-mm. reversible film for test. It is not supplied in chargers, but can be loaded into standard chargers in a dark room either by the cine-photographer himself or by his dealer. As we were led to expect from tests conducted with the Gevaert 16-mm. film, the 9½-mm. stock is of very high standard, good gradation, freedom from halation and fine grain being as before distinguishing features. The makers' figures for this film are H. & D. 425, and exposed on this basis excellent results were obtained. Messrs. Gevaert do not themselves undertake the processing of this film and suggest that purchasers arrange for processing in the ordinary way through their photographic dealers or through one of the many houses specialising in this work. It can also be processed at home with the usual formulae by those who undertake this work themselves. The price is 8s. 6d. per carton of three spools.

Super-Sensitive Kodacolor Film

Those readers who are interested in the Kodacolor process of natural colour photography will be pleased to learn that the Kodak Company have now produced a super-sensitive Kodacolor film of double the speed of that previously sold, the price being the same and the new film replacing the old in all cases. The sample 50-foot reel submitted to us by Messrs. Kodak, Ltd., was exposed in a Filmo 70D. camera fitted for Kodacolor on a garden scene with human subjects, the dresses worn and the background being chosen to give the widest possible and most difficult colour rendering. The resultant film has turned out admirably, every colour being faithfully rendered in true value.

The price of the Kodacolor film is 21s. for the 50-foot reel and 40s. for a 100-foot reel. It should be pointed out as a disadvantage that Kodacolor pictures can only be taken and shown in certain cameras and projectors, special additional fittings for both being required. Those interested can obtain full particulars by applying to the Kodak Company, mentioning this magazine.

Gevaert 16-mm. Films

The positive-negative type of film, as distinct from the reversible, has achieved a wide popularity, due to the fact that the original film exposed in the camera is developed as a negative and from this as many positives as desired can be printed, the original negative being retained uninjured. As most of our readers know, in the reversible process the film exposed in the camera is converted into a positive direct. Both types of films have their advantages. In view of the increasing interest in good positive-negative films we were pleased to receive from Messrs. Gevaert, Ltd., for test and report, samples of both their orthochromatic and panchromatic positive-negative films, and our tests show that both are excellent quality. Speeds claimed by the makers of these films are 425 H. & D. for the ortho. and 650 for the pan. With exposures based on these figures excellent negatives and prints were obtained, good gradation, latitude and fine grain being noticeable features on projection.

The Gevaert 16-mm. positive-negative films are not sold on the inclusive price basis, the charge being for the film alone and additional charge for the development and printing. This feature will appeal to those more advanced amateurs who like to experiment with their own processing, but do not care to do so when they have already paid in the first cost for complete development and printing.

The prices of the films are: orthochromatic, 13s. 6d.; panchromatic, 17s. per 100 feet, 50 foot reels being 7s. 6d. and 9s. 6d. respectively, processing and printing charged extra. Both types can be fully recommended.

YOUR CINÉ QUERIES ANSWERED

Free Service for Readers

Is there a ciné problem bothering you? Have you some difficulty in which you would like expert help? Do you want to know where to obtain certain apparatus and what it will cost? HOME MOVIES is at your service in this and many other ways.

Address your query to: The Service Department, HOME MOVIES, Messrs. George Newnes, Ltd., 8-11, Southampton Street, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post.

SPECIAL NOTE.—*Criticisms of amateur films, opinions of amateur scenarios and test of apparatus can be undertaken by special arrangement. In such cases a preliminary letter to the Editor is essential.*

N. H. (Leominster) says: "I am contemplating getting an R.I. Mains Transformer for my Pathescope Baby Projector. There are two models, viz., up to 300 watts and up to 600 watts. Can you tell me which one I should need, something about the performance of these instruments, and if they are reliable?"

Answer.—The smaller of the two R.I. Mains Transformers is amply big enough for the Pathescope Projector. We have thoroughly tested out these transformers and find them of first-class workmanship and complete reliability. Their efficiency is very near to 100 per cent., i.e., the losses in the transformer are negligible. When a resistance is used in similar circumstances to reduce 250 volts to 110 for the Pathé, more than half of the energy taken from the mains is wasted in the resistance as heat.

A. M. (Paisley) wants to know if he can get a clear, sharp picture of 2 feet on a white screen with a Pathé Kid.

Answer.—Provided you make the room completely dark, you should get a satisfactory clear and sharp picture 2 feet wide with the Pathé Kid projector. This, however, is about the limit one can expect in such machines in view of the small light available. It will be strongly advisable to use a silver screen for such a picture, owing to the greater luminosity of the picture on such a surface.

J. F. G. (Aberdeen) writes: "I intend spending a couple of weeks at Madeira, and write to ask if there are any Customs formalities regarding the taking in of movie cameras and films, and whether film can be bought on the island? I expect light conditions would be very bright and necessitate the use of filters. Can you give me any details of the type and factor numbers of these, which I should provide myself with? My camera is an Ensign Autokinecam."

Answer.—There is no difficulty in taking a movie camera into Madeira, particu-

larly if the assurance is given that the camera is for your personal use only. A useful tip in all cases when going to a foreign country with a movie camera is to have it marked in some way with your own initials, this also applying to the case. In many countries such a marking is considered sufficient evidence that it is not to be re-sold.

There may sometimes be difficulty in taking film into Madeira, but here again a few cartons are usually passed free of duty if a similar assurance is given. You should, however, have no difficulty in obtaining Agfa 16-mm. film on the island, as this company has a service station for processing there.

We always recommend the use of panchromatic film and you should certainly use a 2 or 4 times filter, not so much because the light is very bright (this can easily be compensated for in the lens aperture) but because of the very much better rendering of sea and sky as well as landscapes which such filters give. A set of sky and colour filters for correct rendering of tone values is obtainable from the makers of your camera, price £2 5s. for the set of three with holder in case. Multiplying factors are 2, 4 and 6 times respectively with orthochromatic film and about 1½, 2 and 4 with pan film.

With regard to Customs, there is one point which is often overlooked by travellers—i.e., the re-entry into England. In such circumstances the Customs want some kind of proof that the camera is not coming into the country for the first time, and therefore it is strongly advisable always to carry with you the receipted bill from the firm from whom you purchased the camera. This bill should be clearly marked with the actual number of the camera for checking purposes. Alternatively, if you have not this bill handy, you should obtain from the Customs Authorities on leaving this country a certificate for handing to the Authorities on your return. Such certificates are willingly given by the Customs people, whom we have

always found very reasonable when dealing with amateur cinematographers.

G. J. W. O. (Oundle) inquires where he can obtain a tone arm long enough to accommodate one of the theatre 16-inch talkie discs, as he has a radio gramophone capable of playing 33½ revolutions per minute.

Answer.—A good tone arm of this kind is obtainable from the Rothermel Corporation, Ltd., Willesden Lane, N.W.6.

J. F. W. (Tooting) and many others. A test report on the Coronet camera will be found on page 112 of this issue.

A. S. H. (Aberdeen) writes: "I intend proceeding to France for my vacation. I am taking with me a Pathé Motocamera and a quantity of unexposed film in chargers. Can you let me have any particulars as to how to proceed as regards duty, passing Customs, etc? The Motocamera is not new. Also if I purchase any films abroad and expose them any particulars as to procedure in returning to this country?"

Answer.—We have been in touch with Messrs. Pathescope, who tell us that you need anticipate no trouble whatever with the Customs provided you only take a reasonable amount of film and that you declare it when you get there. They suggest that you might effect a small saving by buying your film in France. See answer to J. F. G., Aberdeen, and note on Customs in this issue.

J. A. J. (Preston) says: "I have an Ensign projector 250 watt illumination. Can the same be increased by using a carbon arc (new lamp-house, of course). Could you give the name of firm who supplies the same?"

Answer.—We cannot recommend the use of carbon arc with the Ensign projector without a complete re-design of the lamp-house and other modifications which would probably cost a great deal of money. We do not know of any firm marketing carbon arc illuminating outfits for 16-mm. films. The highest power illuminant for 16-mm. film so far available in this country is the 400 watt lamp used in the latest Bell & Howell Filmo projector type JL, although in the United States the Stewart-Warner Co. are now marketing a projector with a 500 watt lamp. This is not yet available in this country.

H. E. D. (Luton) says: "I am given to understand that for titling, positive film will give better results. Can you tell me the relative H. & D. speeds of this stock as compared with (a) Kodak panchromatic; (b) Selo orthochromatic?"

Answer.—It is true that positive film stock will give slightly better results for

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titles, but in practice we have found that titles made with the ordinary stock are fully satisfactory. There is a tremendous difference in speed between the two kinds of film, the H. & D. speed of positive film varying between 30 and 50. The H. & D. figures for Kodak panchromatic are 750 and Selo about 300, so you see that a very different exposure must be given.

C. E. H. (Darlington) writes: "(1) Can you tell me how to make film cement for safety film? (2) Does any other firm sell negative 16-mm. ciné film *without* right to development and print besides Selo?"

Answers.—(1) Film cement for safety film is best purchased ready-made from such firms as Kodak, Ensign, etc. However, if you care to make it yourself the best way is to take some old film, scrape off the gelatine surface (you can do this best by wetting the film first) and when it is quite clean and dry cut it up into small pieces and dissolve it in acetone or amyl acetate. The solution should not be made too treacly. A consistency of thin cream is about right.

(2) Negative 16-mm. film without right to free development and print is obtained from Messrs. Gevaert, Ltd., of 115, Walmer Road, W.10. We have tested this film and have found it quite satisfactory. (See this month's test reports.)

J. D. L. (Devon) writes: "In your article on 'Home Talkies' in your new magazine, it is mentioned at the end that apparatus is also available for 9.5-mm. machines—running the professional 16 inch discs. Could you please give me the address of any firms from which this apparatus is available?"

Answer.—At the present time the only home talkie machines available in this country for use with 9.5-mm. projectors are those utilising the ordinary record speed of 78 or 80 revolutions per minute. In the United States, however, the Pathé Company have marketed for some time 9.5-mm. talkie apparatus and films (also available for hire) using the standard 16 inch discs.

BARGAINS

PATHESCOPE BARGAINS. Home-Movie Projector, £3 15s.; Resistance with Ammeter, 12s. 6d.; Motor, £2; Dual Resistance, 17s. 6d.; Super-attachment, 32s.; Automatic Rewind, 11s. 6d.; Krauss Lens, 16s.; Anti-thermal Condenser, 12s. 6d.; Model-B Motocamera, £4 10s.; F2.7 Zeiss-Tessar Motocamera, cost £21, £14 10s.; Cinophot, 25s. Below.

PATHESCOPE 9.5 FILM LIBRARY. Complete Range. Special Summer Two-Day Hire Rate—Supers, 1s. 6d.; 60-fts., 4d.; 30-fts., 2d.; Films Exchanged and For Sale. Try the New Super-Panchromatic Film, 6s., including processing. S.A.E. for literature.—The Amateur Cine Service, 50, Widmore Road, Bromley. (Ravensbourne 1926).

CINEART NEGATIVE 9.5mm FILM. Wonderful results. 30-fts., 2s.; Processing, 2s. only. Special featurette films, sample 3s.—Atkinson, 24B, Albert Bridge Road, S.W.11.

CINE-KODAK Model B, f/3.5, £15; Kodascope, with resistance and carrying-case, £12; or together, £25.—Cox, Tan-Bry, Methuen Road, Bexley Heath.

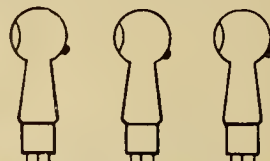
BELL & HOWELL 16mm. Model "D" Camera. Lens turret fitted with 20mm. 1 in. and 3 in. T. H. Lenses; Special 18 T.T.H. Lens fitted with Kodacolor attachment; Mayfair leather case; Exposure Meter, and—

BELL & HOWELL Model 57G 250-watt Projector, with spare 1 in. lens, and lens for Kodacolor Projection. Owner purchased completed sound equipment. No reasonable offer refused.—Bell, 66, Wardour Street, W.

EDITING

AMATEUR—COMMERCIAL—EDUCATIONAL (16-mm. and 9.5-mm.) Do you realize how much proper editing and titling means to the success of a film? For a complete editing service conducted by professionals who have handled important films for many leading companies, write to:—Sovereign Products, 13, Buckingham Street, W.C.2.

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AMPLIFIERS.—W.E. 2-stage with valves £2, 3-stage portable type M III £3.

MICROPHONES for Home Talkies of maximum efficiency and minimum price. No. 11 Sensitive pendant, solid brass case 6/6; Marconi Hand Mike 15/-. No. 12 Ring Pedestal 18/6.

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THE EDITOR'S NEWS REEL

*"I go to visit the
Movie Man, for whom
I've writ a play."*

BEN JONSON

A.D. 1640.

WE commend to the attention of our readers the letter from "Pathkin" in this issue, as we feel he puts his finger on a weak spot in the Amateur Ciné movement to-day. Our view, in which we are supported by a large number of letters from readers, is that the Amateur Ciné movement can and should do much to release Cinematography from the restrictions of commercialism, and raise the standard of what is undoubtedly a wonderful means of artistic expression. So far as professional films are concerned it can generally be said that the technique is as good as the stories and treatment are poor, with, of course, certain honourable exceptions. Amateurs, on the other hand, both as individual workers and collectively as Societies, are free to work out their own artistic ideas untrammelled by box-office considerations or the need for pleasing exhibitors, who assume little intelligence on the part of their audiences.

Let Us Have Originality

That amateurs can produce first-class films when working within strict limitations has been proved time and again. Films which are original in outlook and expression, and of high technical excellence, have been shown to us on a number of occasions recently. It should not be imagined that we are writing in the main of instructional or educational films, although many of these can be produced far better by the amateur who knows the subject intimately than by the professional who has only a passing acquaintance with it. Many of the best films we have seen have reached a high level of dramatic expression and have broken away entirely from the Hollywood tradition. The subject is certainly one for discussion.

More Light

A very considerable percentage of our queries from readers ask how to

obtain more light from 9½-mm. projectors. At the present time there is little that can be done to give them a noticeable increase in light without considerable expenditure, and it is high time that some technical progress was made in this direction.

On the camera side the 9½-mm. enthusiast is particularly well catered for. A variety of cameras, lenses and telephoto attachments can be obtained and really first-class results produced, but when he comes to

quite prepared to forgo the advantage of the notched titles in order to obtain increased illumination. If someone can produce a good 100 watt 9½-mm. projector for round about the ten guinea mark, it will receive a very wide welcome.

Our Monthly Competition

Judging by the large number of entries we have received, our new competition has been a great success. This month's awards are announced on another page. We are repeating this competition, and each month three half-guineas will be awarded for the best Hints and Tips. Full particulars together with prize-winning awards will be found on page 132.

An Amateur Scoop

HOME MOVIES offers its hearty congratulations to Mr. Alan J. Harper, of Pinnacle Productions, for his scoop in persuading the famous comedians, Stan Laurel and Oliver Hardy, to perform one of their inimitable acts in front of his Ciné camera. Particulars of how Mr. Harper achieved this will be found on another page. Both of the famous comedians are themselves keen amateur cameramen, as are many other Hollywood stars in their spare time. It has been found that the understanding of the cameraman's viewpoint so obtained is a great help to them in their profession.

More About Animated Cartoons

The widespread interest aroused by Mr. Ern Shaw's article on Animated Cartooning has led us to arrange for further articles from his pen explaining the camera technique in making Animated Cartoons at home. Meanwhile we have great pleasure in presenting on page 130 the means of making the HOME MOVIES Animated Title!

THE EDITOR.

HALF-GUINEAS FOR READERS!

**THREE HALF GUINEAS
WILL BE AWARDED
EACH MONTH FOR
THE BEST HINTS
AND TIPS SENT IN**

**PRIZE-WINNING
NAMES ON PAGE 132**

project the excellent films so taken, he finds that he is limited to a 6 or 7 watt lamp unless he is prepared to spend at least £20, while a 9½-mm. projector using a 250 watt lamp will cost him £35. Contrast this with the 16-mm. user, who can obtain a motor-driven 100 watt projector for twelve guineas and a hand-driven 40 watt projector for very considerably less. We are aware that notched titles cannot be used with the higher power lamps, but this convenient means of saving film for titles can certainly be used with a 40 watt lamp, while many 9½-mm. users are

WHAT DO YOU THINK?

THE EDITOR, "HOME MOVIES."

DEAR SIR,—Many are the disappointments I have had in my filmic life, but none so great as when I first read your notes from the Film Societies.

Being a newcomer to Film Club life, I had not, until then, realised how much the movement in this country was under the heel of Hollywood. To read in your columns of the numbers of thrillers, gangster and robbery films, murder and sex dramas produced throughout this country by amateurs was truly heartrending. There appears to be lacking in the movement any idea of originality of

subject—directors and production committees seem unable to screen anything except stuff which is done far more efficiently by Hollywood or Elstree.

The latter have a reasonably valid excuse for their productions when they say that their public, who pay the piper, also call the tune; amateurs cannot console themselves with that excuse. So why cannot we have a few more educational (in a broad sense) or cultural films from them?

Yours faithfully,

"PATHKIN."

Rugby.

August 10, 1932.

TO THE EDITOR.

DEAR SIR,—The following experience may be of interest to your readers. On a hot morning several days ago, I took my Filmo camera in its case to the bathing beach. I had carefully overlooked it the previous evening and attached the Kodacolor assembly as I intended to take colour pictures. I left the camera in its case on a table in the sun for about half an hour whilst I had my bathe. On opening the case I found much to my astonishment that the camera was almost completely covered with a film of water. It was some time before the explanation dawned upon me, as of course at no time had the camera ever had a chance to get wet. The air inside the case had been warmed up by the sun and the cold metal of the camera had condensed on its surface, and also on the lenses, this film of moisture. I now take care to leave the camera case in the shade or take the camera out of its case.

I am very glad that a journal for amateur cinematographers has been at last started in Great Britain. Hitherto I have had to depend on the U.S.A. for my literature. I congratulate you most heartily on the two numbers which have appeared.

With best wishes.

Yours, etc.,

C. M. G.

Monaco,

July 17, 1932.



HOW IT'S DONE

Above, a special truck, complete with lights and camera, locked to the car and used for filming a running scene in "Rich and Strange" at Elstree.

On the right: Thomas Bentley, the director of the B. & P. film "After Office Hours," tries to induce Heather Angel as the typist heroine to weep. Notice how the flickering firelight is produced



A 9-mm. Hint

WHEN trimming the guide-leader ends of your 9 mm. films, make sure that you are not cutting through one of the wider perforation slots. Neglect of this precaution is always apt to result in the formation of a pair of forked "prongs" at the freshly-trimmed end of the leader.

The danger is that these forked projections, when located in the take-

up box during actual displays, will engage within the smaller or true perforations and thus form a loop of film which is impossible of engagement between the rubber washer and the retaining "jockey."

The result is that the film begins to coil itself about a circle of large diameter. Subsequent pressure on the sides of the box soon causes the film to cockle, and further signs of jamming

manifest themselves at the same time. There is only one remedy for jamming, and that is obvious. But to prevent the trouble on future occasions it is necessary merely to remember to trim well away from the guide perforations and to avoid any awkward "claws" that might create similar trouble by catching up in the same way with the smaller slots.

"ACTINOGRAPHIST."

DOGS—AND CHILDREN

By S. U. LLOYD

Photographs by Mrs. C. Lyne.

THERE are many people to whom life would seem empty and "all wrong" if they had not a dog to keep them company; certainly there are many thousands of children to whom some patient old sheep dog, Irish terrier or mongrel is as much a member of the family—as loving and as deeply loved—as any human could possibly be.

All children and dogs—who have been properly brought up!—take naturally to each other; there exists



Do play ball with us!



We're waiting!



That's mine!

between them a mutual understanding which is complete and very beautiful; a dog will allow a child to pull him about in a way that he would not tolerate for a moment from a grown-up, simply because of this understanding and because nearly all domestic animals are tender towards young things.

They will play together marvelous games, of their own invention, oblivious to everything and everyone but themselves. What chances are here for the home movie

enthusiast to make pictures that will delight not only members of his own family but all who see them! And the older the children grow the more will they value such pictures, which will bring back to them memories of old friends long since, perhaps, gone to that happy hunting ground which is specially reserved for all good dogs whose work is done.

But when you see your youngster playing happily with Rab in the garden, do not make the fatal mistake of sallying forth with your camera obviously determined to make a picture. If you do, you will only distract their interest from their own concerns to yourself; their game will cease and your chance of some really lovely "shots" will vanish.

Left to themselves children and dogs are the finest actors in the world because they are easily absorbed in their own pursuits and are, therefore, entirely without self-consciousness; but their *interest* is easily diverted. So leave them to themselves. Just stroll out into the garden, taking no notice of them whatever, and potter about amongst the flowers, gradually working your way to a favourable position. If you do this they will, in a few seconds, resume their game when you may "shoot" away to your heart's content.

Never tell a child or a dog that you are going to take his picture! He will forget everything else but his interest in your movements and when that happens you may whistle for your movie.



Now what about it?

JUDGING EXPOSURE

By

PERCY W. HARRIS

Photographs by Humphrey and Vera Joel

III.—SOME DIFFICULT SUBJECTS AND THEIR TREATMENT



The Charterhouse. Much of the effectiveness of this picture is due to the adequate exposure of the gate in the foreground

EXPOSURE, as we have seen from previous articles is dependent upon the light reflected from the subject we wish to film, and as with a Ciné camera the speed of the shutter is constant, the only way we have of varying our exposure is either to change the stop of the lens aperture or else to change the sensitive material.

Dealing first of all with the lens aperture, the more we open the lens the more light will fall on the film and therefore the fuller the exposure we shall obtain. Most Ciné cameras nowadays have what is known as an iris diaphragm with a little lever moving over certain figures. This lever controls the size of the opening, and the largest aperture is always the smallest figure. Most cameras have 3.5 as the biggest opening.*

At the other end of the scale the smallest aperture marked is rarely more than $f/16$, smaller stops than this having no practical value save in exceptional circumstances.

In recent years the skill of the lens maker has progressed to such an extent that we are now able to obtain lenses of as large an aperture as 1.5. The tremendous amount of light that this aperture will admit is not generally realised, but is easily grasped when I tell you that a 1.5 lens admits approximately $5\frac{1}{2}$ times as much light as an $f/3.5$, an $f/3.5$ lens twice as much as an $f/4.5$, and an $f/4.5$ twice as much as an $f/6.3$. Only a few years ago an $f/6.3$ was considered quite a fast lens, though actually it will only admit 1/24th of the light of the $f/1.5$. Another popular lens

used in the more expensive Ciné cameras is 1.9; still photographers who are accustomed to using a stop of $f/8$ will be interested to learn that the $f/1.9$ is 24 times as fast as $f/8$.

With such wide limits of exposure possible by a varying lens aperture and with such wonderful lenses at our service, we must naturally be careful which stop we use. An exposure meter is useful in still photography and in cinematography I consider it essential. The leading points about these meters were explained last month, and this month I want to talk about some subjects which are frequently filmed and which I find are generally under-exposed, sometimes even when a meter has been used, as we shall see.

In a still photograph, particularly when it is of small size, blank white areas, due to over-exposure, or fairly large black patches, arising from under-exposure, are found not particularly irritating to the eye. In a Ciné film, however, which is projected as a transparency so as to form a large picture on a white or silver screen, the eye is much more critical and expects to find good texture and detail in even the darkest portions of the picture. The processing stations try manfully to get the best out of the films sent to them, but inevitably an under-exposed film



Interior of the Market Hall, Chipping Campden, Glos. A deceiving subject for a visual exposure meter. Point your meter at the wall and roof above the arch, not through it

*Lens aperture and their meaning are being dealt with in our series on Ciné Lenses (see page 142).

will look harsh upon the screen and most irritating to the eye.

Now consider the first of our pictures, taken in the Charterhouse—just the kind of viewpoint you might choose with a suitable figure walking about. There seems a fair amount of light, as indeed there is over a good portion of the subject, but you will notice that the beauty of our picture depends largely upon the detail and texture of the brick gateway in the foreground. It is at this that a visual exposure meter should be aimed, and not straight through the gateway at the comparatively light building in the centre. You will be surprised at the amount of latitude in development with a Ciné film, and if you are correctly exposed on the brickwork then the rest of the picture will take care of itself, particularly as in this case there are no very bright high lights.

A Misleading Subject

The second picture, showing the interior of the Market Hall at Chipping Campden, is a most deceiving kind of subject and has misled many cinematographers. First of all it forms a very tempting background, the patterns of light falling on a moving subject being extremely attractive, but the intense variations of light in this picture are liable to cause all kinds of trouble. If you under-expose, the picture will be hard and chalky and without beauty, save in a few of the high lights. If you over-expose, you will get large patches of white and halation (spreading of bright light into dark surroundings), which will be just as irritating on the screen. On the whole a subject of this kind is better slightly over-exposed than slightly under.

And now for the biggest "snag" when using a visual exposure meter (by this I mean the kind of meter where you turn a ring and a number or sign gradually disappears). If your viewpoint is that shown and you point the extinction type of meter towards the doorway, the exposure registered will be suitable for the street scene outside, but will be quite wrong for the interior. Remember that in this case the exposure for the street outside in the distance will have to take care of itself. You are after a good result inside, and you should aim your meter at the brickwork above the arch or well to the right of it.

The third subject (Fairlight Glen, near Hastings) is one which is rarely successful as a Ciné film, particularly if the high lights on the right are included. There is, after all,



Fairlight Glen, near Hastings. This type of subject can scarcely be over-exposed!

a limit to the exposure range possible on a given film, and in this case if your exposure is good enough for deep shadows your high lights on the right will be badly over-exposed. In a picture like this try to keep the sky—even a little of it—out of the picture and expose for the shadow, which, in the great majority of cases will mean that you will open your lens to the full. This particularly is the kind of subject which comes out very poorly when at all under-exposed, but fortunately with the coming of such films as the Agfa Novopan,

Kodak super-sensitive and, lately, Pathé super-sensitive, all of which have an enhanced sensitivity in the green, such pictures are becoming more and more practical and beautiful on the screen.

Pan Film

Mentioning the subject of panchromatic films reminds me that the advantages of this kind of film cannot be too fully emphasised. Even without filters the results are definitely superior, while the super-sensitive panchromatic films above mentioned give as good a colour rendering without a filter as do the ordinary panchromatic with a light filter. Any subject in which there is a large expanse of grass or green foliage is definitely better on pan film, as the older orthochromatic film makes the grass look too dark.

Our final picture, of Staple Inn, Holborn, is chosen as an example of another misleading subject, on which widely different results can be obtained with different exposure and different film. Remember that ordinary orthochromatic film is com-



Staple Inn, Holborn. Hemmed in by buildings, this type of subject can be very deceiving. The "texture" of the brickwork will be lost in an under-exposed film

(Continued on page 147)

MUSICAL ACCOMPANIMENT FOR SILENT FILMS

"EFFECTS" RECORDS AND OTHER MATTERS

By **THOMAS L. HOWARD**

IN my last article on this subject I dealt somewhat broadly with the general principles of arranging an effective musical background to the home silent film. This month I propose to go into more detail, but before I do so I must mention one item of importance.

I must admit that it was news to me that Columbia have actually published a "Catalogue of Film Accompaniment Records," in which some hundreds of their standard records are listed under the headings of "Characteristic and Mood Music."

Still more interesting, however, is this: the same concern has actually made special recordings of musical numbers, played in such a manner that the "mood" does not change throughout. These are marked with an asterisk in the catalogue and are given special numbers.

Ciné Favourites

Among these numbers are special series by Zamecnik (well known to musical directors of cinemas!). The titles alone will show their suit ability for the home movie enthusiast: in the first set are "Evil Plotter," "Violence" (Fights), "Furieuse Emotion," "Agitato" (Storms, etc.), "Comedy Excitement," etc.

Records of this type certainly go along way towards smoothing out the path of the "musical director" in the home.

The headings under which records are grouped in this catalogue are the following: (1) "Stage Effects" (of which more later); (2) Agitato; (3) Bright Movements (Cabaret, Carnival, etc.); (4) Characteristic (Barbaric, Futuristic, Grotesque, Humorous, Hunting); (5) Dance Movements; (6) Dramatic; (7) Flowing Movements; (8) National; (9) Light Movements; (10) Marches; (11) Misterioso; (12) Pastoral; (13) Pathetic; (14) "Period"; (15) Religioso; (16) Slow Movements; (17) Accordeon Records; (18) "Marches out."

Useful Grouping

I have quoted these headings in full, since they strike me as being admirable for the purpose of grouping any ordinary records that readers may already be using for their home music.

They certainly seem to embrace all the ordinary requirements of the home movie enthusiast.

Many of the special records are renderings of famous classics, played in "single-mood" style instead of following the composers' original intentions. A strict musician would hardly agree with the taking of liberties in this way, but it seems quite legitimate for the purpose for which it is intended.

Now to deal with "Effects" records and their use. His Master's Voice publish a very comprehensive set of twelve, and Columbia issue two com-



Photo: Central Press

H.R.H. The Duke of York, whose ciné activities were described in our July number is here, seen filming at the annual boys' camp at Southwold Common. He uses 16mm. apparatus

plete sets of ten each. Complete lists are available from either firm, and from these it will be evident that practically every "noise off" that is likely to be wanted is available.

Among the H.M.V. series, for example, are "Motor Car Noises—Engine Running, Starting and Receding, Sounds heard from Moving Car in Traffic, etc." There is also a record with "English Train Noises" on one side and "Underground Noises" on the reverse.

"Aeroplane Effects," "Crowd

Scenes," and "Weather Effects" are also included in the list.

The Columbias include Telephone Bells, Printing Press Noises, Birds, Dogs, Tramp of Marching Feet, Thunderstorm and Bugle Calls.

The reader will doubtless have realised by now that anything he wants in the way of accompaniment is available to him. What we are concerned with is the method of making the best use of this excellent material.

It is fairly obvious that the scope of "Effects" records is very limited, or even non-existent, unless a double turn-table and fader device is used. A small acoustic gramophone is capable of doing all that is wanted in the way of "straight music," but it would reduce "Noises Off" to a farce, if one had to stop the music abruptly, change the record, let off a revolver shot and put the music back again!

The Double Turntable

We will assume, therefore, that a double turn-table is being used. Now the first point, obviously, is to "learn" the records. All those with a series of different effects upon them have "blanks" separating the different groups; thus there is no difficulty in finding the right one. Many a cinema organist, early in his career, has got into trouble by pressing the "bird whistle" button when a ship's siren was needed, and even worse slips can occur!

Learn your records, therefore, and give yourself some practice in timing. The next point is this: do not "fade out" the music completely if you have merely some short effect to be inserted. A revolver shot may be superimposed on the music with much better effect than one would obtain by cutting the music right out, even for a second or so.

Such "effects" as crowd noises, trains or cars starting, and sirens are generally best dealt with in this way. Reduce the music a little, by all means, so that the other sounds may be sufficiently obvious, but leave the music running.

"One Mood" Records

In dealing with the special "one-mood" records, the needle may be lowered at any point. That, of course, is the chief advantage of such recordings. If ordinary general recordings are used, this naturally does not apply, and one has to know one's record very well; sufficiently well, in fact, to be able to gauge, in the dark, the appropriate section on which to lower the needle.

Incidentally a small shaded light above the turntables is a desirable accessory for which one often looks in vain.

(Continued on page 147)

"STOP ACTION" PHOTOGRAPHY MADE EASY

By J. H. D. RIDLEY

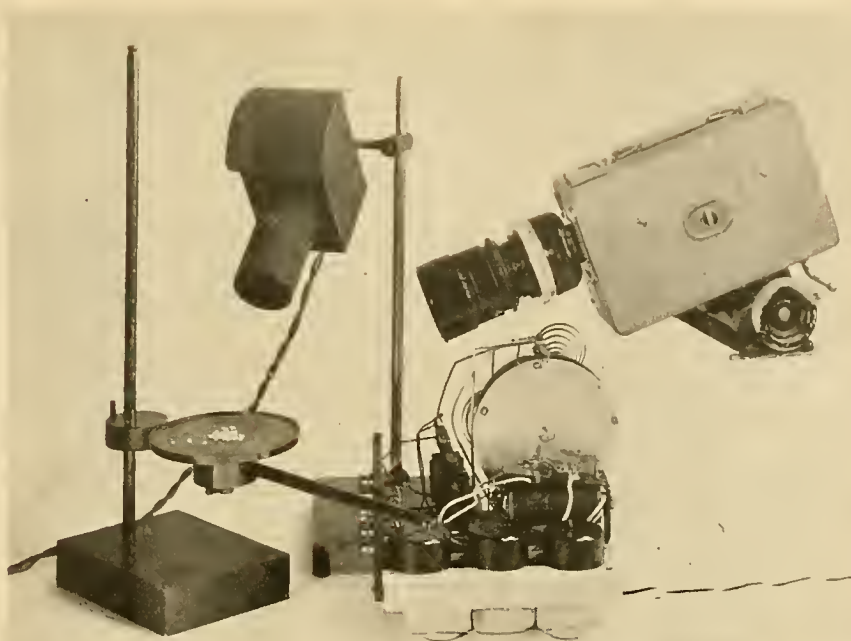
An interesting account of a reader's successful experiments in filming the growth of plants

MANY readers must by now be familiar with that deservedly popular series of interest films that are known to cinema-goers as "The Secrets of Nature." A number of these films are designed to show, in the course of a few minutes, plant growths which normally take anything from a few days to several weeks to mature. Seeds are shown with the root slowly forcing its way out of the protective skin and wriggling snake-wise into the soil towards moisture and food; or flowers may be seen bursting forth like miniature bombs from the confinement of their shells.

Not Slow Motion

Although this type of photography is often labelled "slow motion," actually it is very much the reverse, for the correct name is "accelerated motion" or "stop action" photography. Here let it be said that the object of this article is not to discuss the apparatus that is used in making the series of films mentioned above, but rather to suggest a field of exploration that has apparently been neglected by amateur cinematographers, and to describe, in a practical way, a method of producing such films which was developed by the writer two years ago, and which is still working satisfactorily.

In order that the observation of, let us say, the germination of a seed may be speeded up, it is necessary to condense the growth of several days or weeks into a few seconds, or minutes at the outside. If, therefore, we set up a movie camera and carefully focus it upon a seed, or plant, and through the medium of certain simple apparatus expose one frame,



The complete outfit set up for photographing the growth of seeds. Notice the disc on the clock face with release cams and controlling relays

or picture, every half hour or so, at the end of a week or more there will be a photographic record of a week's development of the plant condensed on a few feet of film, and when projected on the screen the "snapshots" will become endowed with motion and

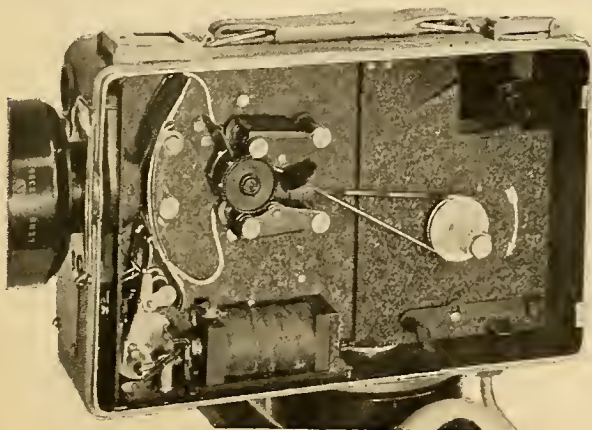
The apparatus used by the writer is controlled electro-magnetically by means of relays and magnets through a modified alarm clock. Some form of time control is definitely necessary so that variations of subjects may be controlled photographically, or, in other words, so that the growth of a mustard seed, which normally takes three or four days, may occupy the screen no longer than a broad bean which takes many times longer to germinate. Here, then, we have the heart of the apparatus—a time control and a shutter control.



The stop and start relay

the growth will become easily visible, and at the same time extremely interesting.

In developing the system it is necessary that only one frame, or picture, be exposed at a time, otherwise the motion will appear to be jerky on the screen.



The adapted Ciné-Kodak. The projection on the driving-wheel and the L-shaped catch can be seen in engagement in the bottom left-hand corner of the camera

Adapting a Kodak

Most amateur cameras, if not all, are equipped with spring motor drives, but not all are suitable for this class of work. The writer has adapted a camera, bought specially for the purpose, namely, a Ciné Kodak Model BB with 1.9 lens. This camera lends itself admirably and is very easily altered. (Incidentally, the alteration, as will be seen, is so small that the normal uses of the camera are unaffected.)

Throughout the description which follows it is assumed that the motor is fully wound and the release in the "run" position.

In order that only one exposure at a time be made it is obvious that the point of attack in the camera must be in the neighbourhood of the claw mechanism, and it is at this point that the Ciné Kodak adapts itself so well. The claw which draws the film downwards is driven by means of a modified crank, actually a pin off-centred on a rotating wheel. By arresting this crank it is possible to control the speed of the claw within almost any limits. In order to stop the claw at the moment when the shutter is closed it is necessary to fit

a small projection to the driving wheel for some type of ratchet to engage upon. The actual fitting of this projection offers very little difficulty and can be done by anyone who is moderately handy with a drill brace and a tap. It should stand off the wheel by not more than $\frac{1}{8}$ in., otherwise it is necessary to cut away too much of the claw in order to allow it to clear when rotating.

The ratchet, or catch, to hold the claw in position is composed of a small electro-magnet which, when energised, pulls an L-shaped piece of iron away from the projection on the wheel and so allows the claw to pull one frame through the gate. The iron armature (or L piece) is returned by means of a light spring. (See illustration.)

The Release Problem

One of the most difficult tasks in the designing of the system proved to be the perfecting of a suitable instantaneous release for the armature, for it will be readily seen that when the magnet is energised the armature will be attracted and held in position just so long as the current is flowing through the winding, and as it is almost an impossibility to design a clock that can make and break a contact regularly for $\frac{1}{30}$ th part of a second, some other release had to be evolved.

It was, therefore, decided that the camera magnet should be operated via a relay which carried a pair of contacts in the magnet circuit, and so arranged that it would be energised simultaneously with the camera magnet, and thus would immediately open the contacts, cut off the magnet which would allow the catch to fall back and be in position to hold the crank before it has completed a revolution. The whole cycle of operations is faster than the eye can follow, but it nevertheless works without a hitch. The extra relay remains energised during the period that the clock takes to pass the contacts (about 30 seconds) when it is released by the current being cut off and falls back in readiness for the next picture. The diagram reproduced here will explain the action of the entire system, but will be described later in the article.

Artificial Light

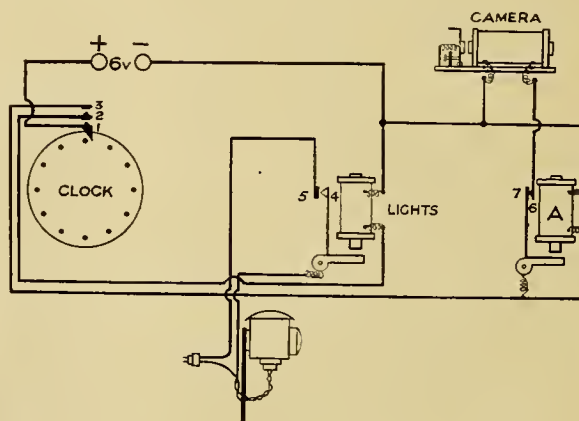
A further problem was encountered when it was realised that for practically all subjects artificial light was necessary, due to the fact that when a prolonged "sitting" is being photographed it is essential that exposures be made regularly throughout the day and night, and therefore normal daylight cannot be counted upon. In order to obviate the necessity of providing a continuous source of light the clock was made to close a circuit for two spotlights *before* it closed the camera-operating circuit, and to switch them off *after* the picture had been taken. Actually this operation was solved very simply, by providing the clock with three

contacts and connecting the bottom one to the battery, the second to the lights relay, and the third to the camera relay, so that before the circuit could pass to Contact 3 it was bound to flow through No. 2. Here, perhaps, it is as well to refer to the diagram.

The various parts of the circuit as outlined are plainly named, and the contacts numbered. It will be seen that when the clock contacts 1 and 2 are brought together, current from the battery will flow through them, through the light relay, and so close Contacts 4 and 5. This switches on the spotlights. A few seconds later Contacts 1 and 2 are further depressed by the clock and touch Contact 3, which allows current to flow through the camera relay via Contacts 6 and 7 and also through relay A. When A is energised 6 and 7 are opened and so cut off the supply to the camera, which allows the catch to fall back and arrest the crank.

The clock was modified from an old

★
This circuit diagram shows how the electrical connections are made. The arrangements are easily followed with the aid of the text
★



alarm clock. The hands were removed and an aluminium disc substituted for the minute hand. This disc was divided into twelve segments (representing 5 minutes each), and holes drilled and tapped close to the outside edge. Twelve specially shaped studs were made to screw into these holes, and by suitably placing them in position the interval between the exposures could be varied from 5 minutes to half an hour or one hour. The three contacts previously referred to were carefully fixed on the framework of the clock so that their extremities projected over the studs, and by fixing a suitable cam on the base of Contact 1 the arc described by the pegs was sufficient to close all three contacts slowly but firmly, and to release all three rapidly by a suitable cut-away portion of the peg. All that has to be done, once the camera and its associated equipment have been set up, is to wind up the clock every 12 hours and to keep the camera fully wound.

For many subjects the standard 1 inch. f/1.9 lens is sufficient, but when photographing such small objects as seeds, etc., it is necessary to use a lens of much longer focus, in order

that the object may appear of a size convenient for observation upon the screen. The writer uses a 3 inch f/1.9 lens manufactured and adapted to the Kodak by Messrs. Dallmeyer, Ltd. Even with a lens of this focal length it is often necessary to unscrew the micrometer adjustment to focus upon small objects within about 3 inches of the lens. Under these conditions, and using full aperture, focusing presents no small difficulty, for the depth of focus is around $\frac{3}{16}$ ths inches, so that the slightest movement of the camera or associated equipment is liable to throw the picture entirely out of focus. As the normal focusing scale is useless under these conditions, and the finder off centre, a spare gate with the back cut away to the size of a frame is utilised. A strip of matted leader film is inserted and focusing carried out directly upon the film.

The standard gate is then replaced and the camera loaded. On work of this description exposure is apt to

vary from one subject to another, but very good results have been obtained with an exposure meter of the extinction type by using a piece of white paper in the position of the seed and adjusting the meter in the usual way. Using two 60-watt spotlights with single adjustable condensers, at a distance of 12 inches from a barley seed, the exposure for Kodak Super-Sensitive film worked out at f/8 with the camera at half speed.

When adjusting the lights it is well to err on the generous side in order that the lens may be stopped down as far as possible to give the greatest depth of focus, because all plants and seeds move slightly when growing, and often grow right out of focus.

To ensure that the seeds are maintained at a constant temperature (68 to 70° F.) a special incubator is used with heat supplied by means of a small electric heater. The camera lens projects through a hole in the side of the cabinet, whilst the spotlights may be placed either inside or out, as the top and sides are made of glass.

This branch of cinematography is
(Continued on page 147)



WHATEVER else you may think of us at Slosbury you cannot say that we let the grass grow under our feet. Our little movie society can, I think, claim to have been one of the first to produce a mediæval pageant film, whilst the educational reels depicting the Mother-love of the Freshwater Shrimp and the Mating Dance of the Blue-bottle produced by Mrs. Motherspoon-Waterbiffle (still, I may remind you, pronounced Moon-Wiffle) are of course classics in their own line. Speaking of the last film the Editor of HOME MOVIES wrote: "So realistic that my hand itched for a swatter."*

And now I feel that by our last achievement we can justify the claim to have maintained our proud place in the front rank of progress. The honour of originating the Big Idea is claimed by Blinxworth, but really I think that it should go to General Gore-Battleby, for he after all was



"A weird creature named Grubleigh who tinkered with wireless gadgets"

the person who inspired it. It all happened in this way.

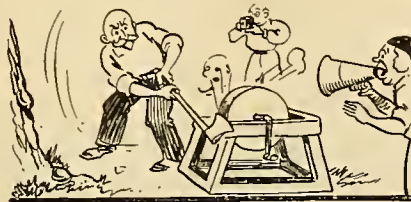
Like certain other retired warriors and statesmen, the General takes great pride in his prowess as a wood-cutter. Having one morning a hefty tree to fell, he begged the Vicar to film him at work. Always eager for a good picture, the Rev. Percival Slopleigh was only too willing to oblige. Mrs. Motherspoon-Waterbiffle consented to act as producer, and an excellent job she ought to have made of it. The General was seen first of all sharpening his axe at the grindstone; then, rolling up his sleeves, he set about the doomed tree. He had already begun his swing for the father and mother of a swipe when Mrs. Motherspoon-Waterbiffle yelled: "Cut!" through the megaphone.

His style thus cramped, the warrior tried too late to stay his stroke. He missed the tree and caught the grindstone a welt that shattered it to smithereens and jarred his hands and arms to their very foundations.

*I didn't! Ed. You did!! Contrib. Now, now!!! Printer.

"A good thing it was not a talkie," sighed the Vicar some minutes later when the General had been led away after receiving first-aid.

"My hat!" cried Blinxworth, who was standing among the crowd of lookers on, "what a gorgeous idea. Let's make a talkie."



"He missed the tree and caught the grindstone"

Everyone cottoned at once on to the suggestion, and on the following afternoon we all met at Mrs. Motherspoon-Waterbiffle's to see how it could be worked out. Nobody had any proper talkie apparatus, but we were quite sure that little difficulty could easily be surmounted. Was there not amongst the inhabitants of Slosbury a weird creature named Grubleigh, who devoted the whole of his time to tinkering with wireless gadgets? Such a man of course would know all about microphones and amplifiers and things. The rest would clearly be easy.

When we approached Grubleigh he at once professed himself most willing to help, and declared that he would immediately make up a gramophone-recording outfit.

It was decided that the scene of the talkie should be upon the village green and that for our first effort a simple, rustic playlet should be chosen.



"Small boys were appointed"

Here is the synopsis of the scenario as finally written by the Editor of the *Slosbury Gazette*, the only literary man who resides in the neighbourhood.

Clara Hogsbody, as sweet a country maid as ever walked, is wooed by young Tom Wurzeltop, the farmer's son, a fine example of young British

manhood. But Clarence Maultravers, the good-for-nothing son of the good-for-the-dickens-of-a-lot old squire also has his eye on Clara and means to keep it there. Clara's gentle heart is given to Tom Wurzeltop, but she cannot afford to tell Clarence where he gets off, for he has threatened to expose her aged father whom, long years ago, he caught in the act of stealing a pail of swill.

The play is full of tense moments, particularly the scene where the old man Hogsbody hurls the swill into Clarence's teeth (metaphorically of course) and cries "Expose me if you will; my sweet chee-ild's honour is dearer to me than my own." Everything comes right in the end, and the film winds up with the sound of wedding bells.

Mrs. Motherspoon - Waterbiffle snaffled the part of Clara, and I heard rude people remark that if she wasn't the ideal "Clara" there



"Plenty of 'Bow' about her"

was at any rate plenty of "Bow" about her. Tom Wurzeltop was played by the curate, the Rev. Septimus Poffle, and Blinxworth was given the part of Clarence because we all thought he looked it.

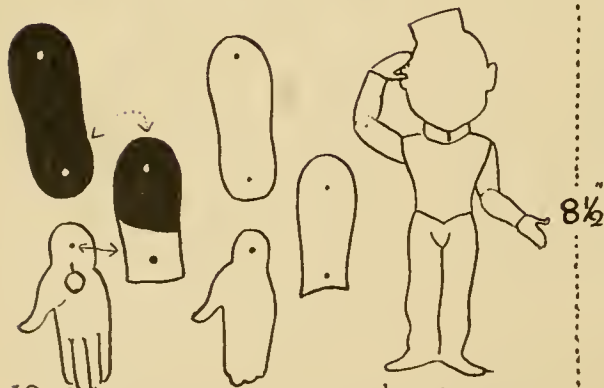
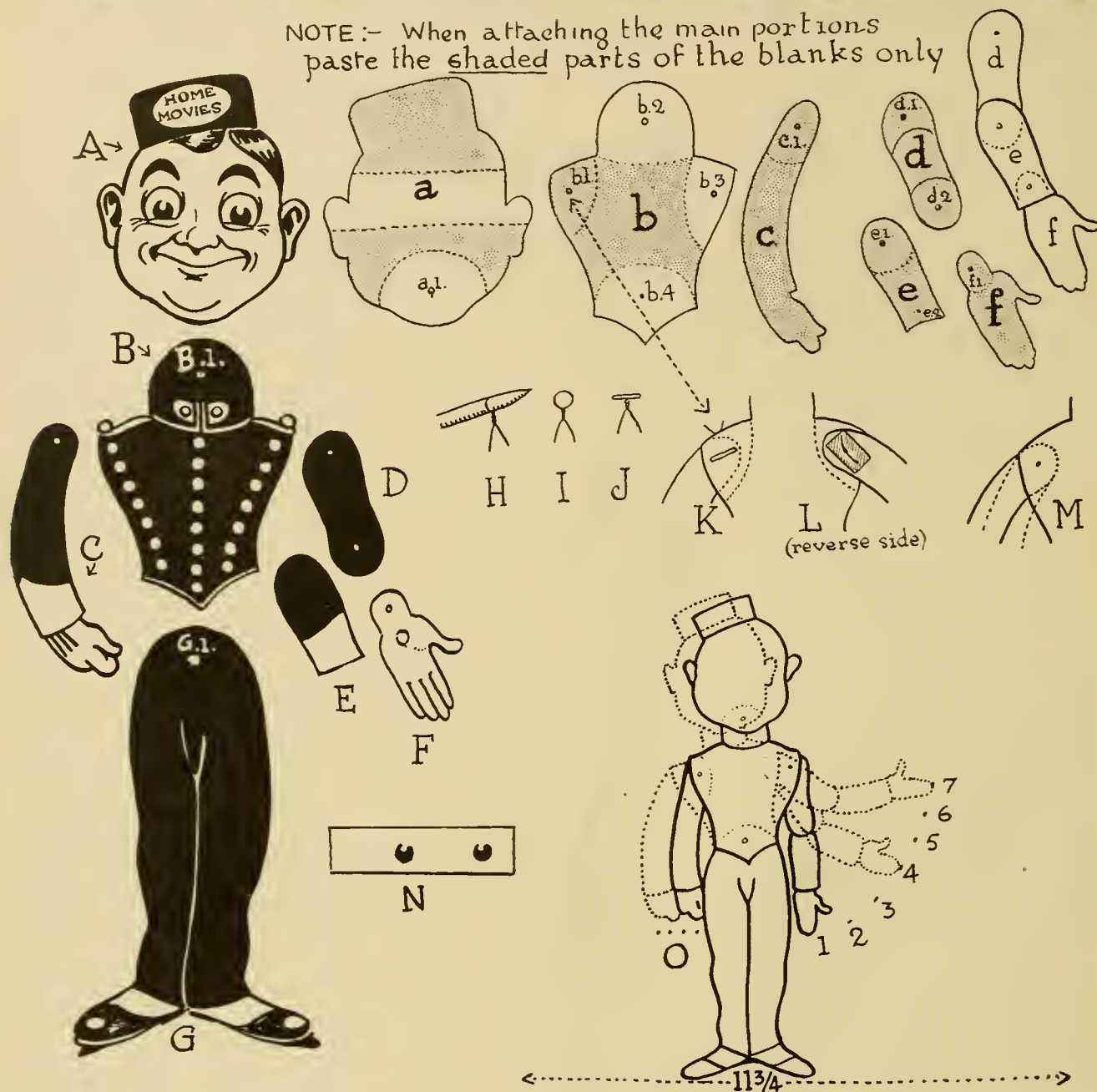
We were fortunate in the day of our choice, for it was as fine as fine could be. Grubleigh set up his formidable-looking apparatus upon the village green. The Vicar and I took reel and reel about with the photography and General Gore-Battleby produced. He was chosen for this task largely because of his fine words of command, though, as you have no doubt realised, he possesses also a fine command of words.

We had some difficulty at first with onlookers, for the whole village seemed to have nothing else to do on that particular morning. Strong men had to be told off as ring keepers, whilst small boys were appointed to remove, when they approached too close, the cows, donkeys, geese, dogs and other humble, if loud-voiced, inhabitants of the green, who would keep coming to

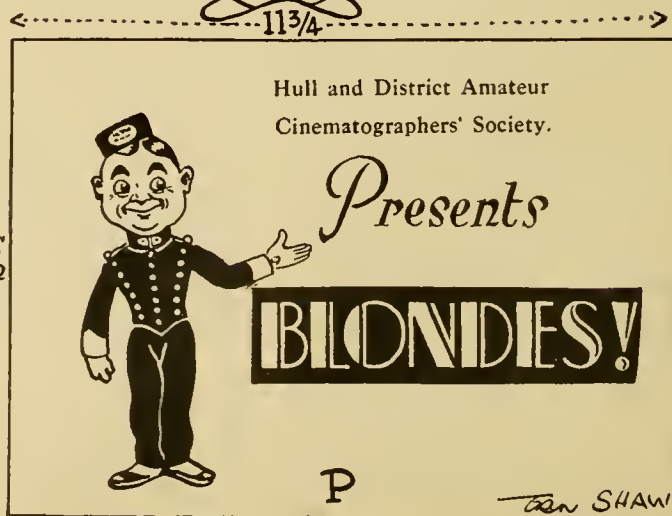
(Continued on page 138)

"HOME MOVIES" ANIMATED TITLE

NOTE:- When attaching the main portions
paste the shaded parts of the blanks only



If these sections are substituted
for the Right arm "C", the boy can
be made to salute.



MAKE YOUR OWN ANIMATED TITLE!

By ERN SHAW

HERE is a novel cut-out character, which can be adapted by the amateur for making a moving title. These cut-outs are employed extensively by "animators" when making cartoon films. They save an enormous amount of drawing, and can be operated with ease to obtain smooth action.

It is intended that the page boy be used to add interest to a shot announcing either the beginning or end of a picture.

The proportion of the screen he is to occupy is optional. If you use a frame $11\frac{3}{4}$ inches by $8\frac{1}{2}$ inches, an effective result will be obtained. His head, eyes, arms and body can be made to move, and we will first of all describe how the cut-out can be made.

Take Care of the Joints

Apparently, the assembling of the different sections of the cut-out should be a simple matter. Unfortunately, the jointing must be done so that it will not show when reproduced on the screen. Slight defects have a habit of becoming magnified.

Your jointing, therefore, will be done on the blank portions *a*, *b*, *c*, *d*, *e* and *f*, and later the sections *A* to *F* will be pasted over them.

Now carry out the following instructions very carefully.

You will need some fine copper wire. Cut off a piece an inch long and bend it over a knitting needle (or something similar), Fig. H. Give a few twists with the finger and the result is seen in Fig. I. Now press the ring flat (Fig. J) and your clip is ready. You will require six of these clips.

How To Assemble

We will demonstrate the next move on the boy's right shoulder. NOTE THAT CAPITAL LETTERS INDICATE THE MAIN SECTIONS AND SMALL LETTERS THE BLANK SHAPES. Leave the main section *A* to *G* intact for the time being.

Carefully cut out the shapes *b* and *c*. Pierce a hole with the point of a needle through *b* 1 and *c* 1 and pass the two ends of the clip through them. (Fig. K.)

Then splay the two ends, press flat, and paste a small piece of paper over them to keep them down. (See Fig. L.) You should then be able to move the arm *c* up and down. (Fig. M.) Repeat the process on the other shoulder (*b* 3), jointing on to it section *d* 1. Before adding the next section, cut out *D* of the main figure and paste it on to the blank section *d*.

Now attach *e* 1 to *d* 2. Now

note carefully. Leave this a moment and complete the hand by pasting *F* to *f*. Now join *e* 2 to *f* 1 (the latter underneath) with a wire clip. Now complete the forearm by pasting *E* to *e*.

Having got the portions of the upper part of the boy jointed, you can continue to assemble the cut-out.

Note that only the shaded portions of the blank shapes are to be gummed or pasted, but first cut out the rest of the main portions of the figure, *A*, *B*, *C* and *G*. Be very careful to cut exactly round the outlines.

You can make the boy's eyes move by carefully cutting out the eye-shapes and sliding in the slip *N* (with the pupils on). This operation may be rather tricky and is optional.

You are now ready to prepare the model for action.

On a piece of white card, about 14 inches by 10 inches, draw a rectangle $11\frac{3}{4}$ inches wide by $8\frac{1}{2}$ inches deep. This is in proportion to the frame of your film and the size of the screen. The only portion of the cut-out to be securely fixed to the card is the legs *G*. These do not move.

Having secured the model thus, you should be able to move the body from side to side. The head and also the arms may be adjusted to various positions.

When the shot opens, the boy appears at attention. See Fig. O. The card may also have printed upon it, the name of your Society, the word "Presents," and the title of the

DON'T MISS YOUR OPPORTUNITY!



A 9½-mm. enthusiast makes a permanent record of the Shakespearean festival at Stratford-on-Avon. These pageants should all be recorded by amateurs

First paste the section *C* on the top of *c*. This completes the boy's right arm. (You have previously covered his upper left arm.) We are now going to join the blank section *b* to the top of the legs *G*. Push your clip through *G* 1 and *b* 4, and fix the wire at the back firmly as before. (See Fig. L.)

Next, paste the shaded portion of the blank section *b* and carefully fix on to it the main body *B*.

Pierce through *B* 1 and *a* 1 which is the blank head, and fix with a clip. Finally, paste the shaded portion of *a* and attach the boy's head *A*. It might be advisable to press the portions stuck together, to ensure them sticking properly.

This matter, however, may be masked out with slips of white paper.

Give this about 16 exposures and then start the action. The speed of the latter depends upon the number of exposures you give to each of the subsequent stages of the movements. Move the shoulders slightly to the left, the arms away from the body, and expose twice. Move them a little further, keeping the head erect and slightly bending the elbow of the boy's left arm.

When you have reached the stage shown by the dotted outline *O* 4, remove the white slip covering the name of your Society and "Presents."

Now continue the graduated exposures, and when you reach *O* 7 hold

(Continued on page 143)

OUR MONTHLY COMPETITION

FIRST PRIZE-WINNING AWARDS

THE first HOME MOVIES Prize Competition has proved a big success, a very large number of most ingenious and interesting entries having been received. The task of judging the entries has been made difficult by the high standard of entries and we have, therefore, awarded the three prizes under headings of 9½-mm. apparatus; general usefulness for both sizes; and apparatus particularly suitable for societies. In the 9½-mm. class the prize goes to **Mr. L. A. Fountain, of 53, Cecil Road, Enfield, Middlesex**, for his description of a **Home Constructed Titling Apparatus** for use with the Pathscope Model B camera (for which the Pathégraph titling outfit is unsuitable), the total cost of the apparatus being about 8s. Our artist has re-drawn Mr. Fountain's sketch for reproduction and we think all 9½-mm. users will find it most interesting. A second prize (it should be remembered that our three prizes are equal and there is no question of placing them in the order of merit) goes to **Mr. H. P. Dun, of 291, Sprowston Road, Norwich**, for his useful **Hint on Preparing a Good Screen Surface**. There is a wide demand for information on making screens, and the low cost and simplicity of Mr. Dun's scheme will make a wide appeal. The third award goes to **Mr. N. Reid, of 369, Lonsdale Road, Barnes, S.W.13**, for his "**Dolly**" for Tracking Shots.

Among the numerous entries are a number which we have picked out for reproduction in later issues. Payment will be made for these as contributions.

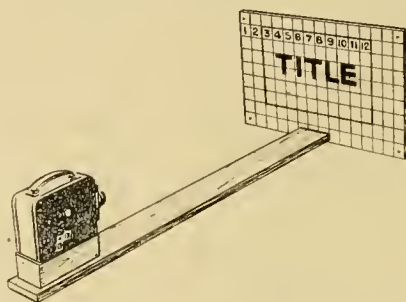
Meanwhile we are repeating our offer to readers and next month three half guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own artists will prepare the necessary finished drawing for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method is more likely to win a prize.

Entries for Competition No. 2 should reach our office before the 15th of September. The Editor's decision will be final.

A Pathé Titling Apparatus for Eight Shillings

I HAVE a Pathscope Model "B" Camera, and ascertaining from Messrs. Pathscope, Ltd., that their "Pathégraph" Titling Outfit was unsuitable for this camera I decided to construct one for myself. (See sketch.) The baseboard is approximately 27 inches long by 3 inches

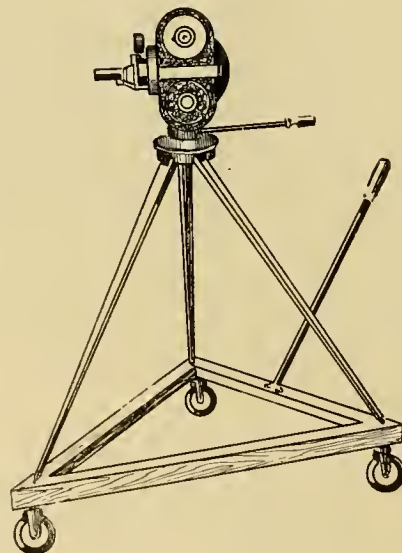
wide of ¾ inch hardwood. At one end a block of 1 inch wood, 4 inches long, is glued, which is the exact width of the camera. Pieces of 3-ply nailed on three sides of this and projecting about ½ inch at the top enable the camera to be wedged in position on this without interfering with the winding or starting mechanism. A 20 inch supplementary lens was pur-



Mr. Fountain's Pathscope Titling Outfit

chased from Pathscope, Ltd. (7s.), and with this attached the camera was placed in position and a board, size 12 inches by 10 inches by ½ inch, attached to the baseboard by means of a metal bracket at exactly 20 inches from the front of the lens.

A piece of white drawing paper was then pinned on the board and divided by fairly thick lines into inch squares



Mr. Reid's "Dolly"

and in each square a number was written. By taking a few frames of this on ordinary film I was able to see exactly how much of the paper was covered by the lens, and thus save waste due to too large or non-centred titles. This space was ruled off, and all my titles made on paper of that size, leaving at least an inch margin all round. I use black ink

on white paper, and take a whole batch of titles at once on the same film using Positive Stock. This is then developed and left as a negative which gives white letters on a black ground. I find that with Parhé Positive Film, on a sunny day in the open but keeping the direct rays of the sun from the paper, an aperture of *f*/3.5 at normal camera speed gives a correctly exposed film. With this simple apparatus and a stencilling outfit, which I happened to have, I have made dozens of titles which compare well with professional ones. I may say that I find it possible to take about 90 different titles on 30 feet of film, so that the cost of each title works out at less than 1d., including cost of paper, film and processing. — L. A. FOUNTAIN, 53, Cecil Road, Enfield, Middlesex.

A Cheap and Brilliant Screen

MUCH has been said and written on the ideal screen surface, both beaded and flat silver. I have experimented with every possible medium—silver-faced papers, bronze powders and aluminium powders, but nothing in my estimation touches what I use now for brilliance. (I am a commercial artist professionally, so can claim some knowledge of pigments and paints.)

My screen first had two coats of flat white, then was aerograph sprayed with cellulose silver—that is the powder mixed with cellulose medium. Any signwriter or ticket writer possessing an aerograph is usually an expert operator and will gladly spray a screen surface for a small charge if you provide the materials, which cost about 2s. After the first spraying I rubbed it down with fine glass paper, then sprayed it again which gave me a perfect unblemished surface.—H. P. DUN, 291, Sprowston Road, Norwich.

A "Dolly" for Tracking Shots

THE professional film companies have all kinds of elaborate trollies and cranes for tracking shots, the cost of which run into thousands of pounds. The amateur can construct one which gives these attractive shots and is cheap to make. It is constructed, as the illustration shows, with 2-inch by 2-inch planed deal or pine, tenoned at corners for strength, and has three dinner wagon (rubber covered) castors at each corner, which can be procured at Woolworth's for 6d. each. The centre of gravity is thus kept low and it can be moved about in any direction. Three holes are drilled in the corners to take the tripod legs, which should be made a push fit. A rod fits into a socket at the rear to enable the assistant to push it along. The tracking shot is a device which gives movement to a sequence where sometimes none actually exists and is therefore good cinema.—N. REID, 369, Lonsdale Road, Barnes, S.W. 13.

HOW TO START A CINÉ CLUB

By ORLTON WEST

STARTING a ciné club is not so difficult, for the moment of growth in the amateur film movement has arrived, and anybody pushing along the right lines in a clubless district should find ready support.

What, then, are the "right lines"? Assuming that you intend drawing your members from an area large enough, or thickly populated enough to support a society, a good way of starting is to organise a nucleus of real enthusiasts with enough faith in the project to share the spade work, and keep on with it till the club is properly launched.

If you cannot pick such enthusiasts from your own circle of friends, get into touch with those likely to know them.

Directing Aids

The directory or telephone book will name local photographers who probably know, among their customers, people interested in ciné camerawork. Local dramatic societies should provide you with actors and actresses; and from the literary societies, etc., you may draw your writers and scenarists (perhaps).

At a preliminary meeting, fully explain your project to these foundation members; exchange and adopt suggestions; appoint officers and a

committee to frame rules and plan the constitution of the club.

The Rules of Membership should cover such points as name and objects of the society, subscriptions for both Active and Honorary membership, management, applications for membership, Annual General Meeting, making or rescinding rules, and nominations of officers, etc.

Ratify these rules and the appointment of officers at a second meeting; welcome any new foundation members—valuable folk—and further expand the general constitution.

Your First Public Meeting

Time should now be ripe for your first public meeting.

Entrust a member of the committee with its arrangement. He or she may publish an announcement in the local press, and, if finances allow, get some circulars printed and distributed to tradespeople and club secretaries who are likely to know possible members.

Your first public gathering is vital. It may mean all the difference between a dull and brilliant future for your plans.

Suggestions for making it a success will be given in a future issue of HOME MOVIES AND HOME TALKIES, but it must be stated at once that it is wisest to be bold and hire a reasonably large

room or small hall capable of holding all possible visitors. A cramped meeting will create an unfavourable impression.

It is also wise to interest your audience with something definite, to plan the evening carefully, and leave as little as possible to chance.

An organising member of the Finchley A.C.S. loaned two films for screening at the club's initial meeting. These served the double purpose of advertising the pleasing, instructive hobby the society was offering, and focusing the people's attention.

The foundation members might make a little film to be used in this way. It would be well worth while.

Should your first public meeting prove successful, cash from annual subscriptions, collections, etc., should begin to come in—sufficiently fast, perhaps, to pay the rent of a club-room, or, better still, a clubroom, studio, and projection theatre combined.

Announce a series of regular weekly or monthly meetings as soon as possible, for members will be more likely to succeed in enticing new people along if they can tell them to reserve a particular evening and visit a particular address.

It should not be difficult to find suitable club premises. I have visited those in a cellar, a loft over a slaughter house, a school music room, and a restaurant. So you may find a room at low rent in an unexpected spot.

You may even find an existing club willing to accommodate you as its ciné section.

Headquarters

Once rooted in headquarters, the society can plan and launch production. Since the initial cost of equipment is rather high, a first film is best "shot" out of doors as much as possible, to minimise electric power and "property" bills, and made short, to cut the cost of film stock, and allow of early completion and screening of the picture.

If studio shooting be attempted you will arrange with the Electricity Company for a supply of power, and ensure that their existing cable will carry it.

Install the necessary equipment—plug points, lamps, etc., on an easy removal basis, that they may be removed *en bloc* to larger premises when you can afford them.

Equipment Needed

An appeal for equipment should be made, and, when collected, put in charge of someone who understands electricity, otherwise you are asking for trouble, and perhaps electric shocks!

By this time a growing membership should be ready for organisation and closer co-operation. A cameraman, author, director, and "props" man are indispensable people, while a separate scenario writer, assistant cameraman, and director will greatly facilitate production.

MICKEY AT HOME



Walt Disney, creator of Mickey Mouse, is here seen kneeling in the centre of the group. Around him are a few of his large staff of artists. Mickey Mouse films are soon to be made available in England in 16mm. versions



The "Close-Up" This is the usual full close-up as distinct from the "Big Close-Up" on the opposite page. (Germana Paolieri and Carlo Ninchi)

HOW TO PRODUCE A FILM

II. THE SHOOTING SCRIPT

(with technical terms explained)



BEFORE I pass on to the scenario or shooting script, there are still one or two points to consider in reference to the treatment.

There is an old dramatic axiom of one of the Dumas, "Your play should have a beginning, a middle and an end." This is the sort of statement that is considered either profoundly trite or tritely profound. I don't think it is either; it is just a sound statement needing a certain amount of elaboration—a text to embroider rather than a self-explanatory maxim.

By a beginning I suppose Dumas meant an exposition of your situation and your theme. Yes, but he does not tell us if it should be leisurely or sudden. Should you jump right into your subject, should you slap your audience in the face with a dramatic climax, or should you lead it gently, subtly and skilfully towards your situation? You can do either. I warn you, however, that opening with a big dramatic scene inevitably results in your having to slacken your tempo immediately afterwards and then to adopt the gentler method. Oscar Wilde once described a pseudo-brilliant acquaintance as being so clever that he began every conversation with a repartee—but he could never keep the pace up.

In warning you against the sudden dramatic opening, I am not advocating a leisurely opening so much as a deliberate opening. Make up your mind what information regarding the characters and their respective positions in the story you have to convey, and then convey it interestingly, amusingly, intriguingly and boldly—but don't shirk explaining sufficiently at the beginning because you won't get much chance later on.

As for your middle—well, as the Maori cannibal said, "That's where your enemy is." You've got to

watch that middle closely, for it's during the middle of your film you have to fight hardest to keep your audience in their seats. Even if your opening is not too brilliant, they'll probably wait to see what it's all going to be about. So put most of your eggs in the middle basket.

And finally, the end. See that it is the end. Don't leave your situation or your characters suspended in mid-air. There must be finality and satisfaction in your end—exceptions only prove this rule. Compare the final scene in "The Guardsman"—we are left in doubt as to whether Lynn Fontanne recognised her Russian lover as her husband. It was an amusing

twist, and since the whole subject was unreal, it really doesn't matter one way or the other, but yet it aggravated the prosaic general public. However, I don't want to stress the attitude of the unimaginative man in the street, for I am hoping my readers are going to allow themselves a greater freedom.

One more thing about the end. When once your end is in view, let your story gather momentum and go boldly for your objective. And with this, I will conclude my broad outline of the principles of the pre-scenario stage and return to it when I have completed my outline of the Scenario, the Shooting and the Editing.



The "Medium Close-Up" (Charles Ruggles & Maurice Chevalier in "The Smiling Lieutenant")

THE SECOND ARTICLE
OF AN IMPORTANT
NEW SERIES WRITTEN
EXCLUSIVELY FOR
"HOME MOVIES."

By
**ADRIAN
BRUNEL**

(the well-known Film Director)



The Scenario

What is exactly the Scenario or Shooting-Script? It is, or should be as nearly as possible, a description in detail and in technical language of the film you shoot. When I say as nearly as possible, I am making allowance for the possibility of changes or elaboration arising from inspiration on the set or on location; but beware of letting your inspiration run away with you. If you have some brain-wave inspired by, say, some unexpected and accidental happening on location or by some unforeseen peculiarity of the location itself, try and confine your brain-waves to what the critics call "clever directorial touches." I have known unwary directors' have these sudden inspirations and let



The "Big Close-Up" must be used carefully. (From the new Italian film "La Wally")

themselves go to such an extent that they have cursed their enthusiasm afterwards. Usually these departures from the carefully considered script have had to come out in the editing because somehow or other they didn't seem to fit! So beware!

Your scenario is founded on your treatment, which you will have at your side as you write your shooting-script, but it will be more than a mere technical transcription. In your scenario you can emphasise points, elaborate character revealing "business" and adjust your tempo. One of the more obvious and most general methods of emphasising points is by the deliberate introduction of close-ups; the elaboration of character revealing touches I must leave to your own imagination, for this is a matter

of inspiration rather than technical trickery; and adjusting your tempo is achieved either by purposely slowing down your action and building up your situation with additional close shots, or by speeding up your action and splitting up your scene with quick re-acting close shots. Although the proper adjustment of your tempo will not come till you reach the editing stage of your production, you must face it here and provide your editor with the material to achieve your intention. With an art or craft so complex as film production it is dangerous to generalise like this, but without concrete examples one cannot always particularise.

Scene Numbers

Every time you move your camera, and consequently the angle of your background and your camera distance, your shot must have a new serial number. That is to say, every section of film in your picture will have a separate scene number. How many scenes should there be in a six-reel film? In spite of the danger in generalising, I will risk telling you 600 approximately, i.e., one hundred scenes per reel on an average. I expect it seems a lot, and yet I have known films to have as many as 1,000. According to how you develop your style and your technique, you will have more or less than an average of 100 sections of film or scene numbers in a reel.

Camera Distances

You have all heard of close-ups, medium-shots or mid-shots, and long-shots. These three camera distances usually suffice for too many script writers, but they are not enough. They are not sufficiently exact and they are lazy, shoddy technique; they mean one thing to the scenarist, another thing to the director and possibly something entirely different.



The "Close Medium-Shot" (Wheeler and Woolsey in "The Cuckoos")

to the cameraman. On the principle of thinking everything out beforehand, I advise you to use my method, which includes the following eight camera distances.

1. *Big Close-up* (abbreviated B.C.U. or Big C.U.).—When one refers to a Big C.U. of a character's face, this implies a very large *close-up* filling the screen—the frame cutting just on the head at the top and just on the chin below.
2. *Close-up* (C.U.).—Of a face, this would include from the top of the shoulders and chest up to three or four inches above the head. This is the usual full *close-up*, as distinct from the Big C.U. which one would only use for special effects. The term *close-up* when applied to inanimate things means a shot that is close enough to establish the object shown clearly and in-



Another "Close Medium-Shot." Tallulah Bankhead and Clive Brook in "Tarnished Lady"

timately. Some script writers use the term *close-shot* instead of *close-up* when applying it to inanimate objects; there are some artists I would apply it to also!

3. *Medium Close-up* (M.C.U.).—Of a face, this would include more than the ordinary *close-up*—say from about the level of the elbows up to a few inches above the head. When one sees a double *close-up*—that is, one including two persons—it is usually M.C.U. distance.
4. *Close Medium-Shot* (C.M.S.).—You can easily get three people quite naturally into a C.M.S., cutting the bottom of your picture somewhere between the knees and waist. This is a suitable camera distance for longish scenes between two persons.
5. *Medium-Shot* (M.S.).—Cutting your picture about the knees, you will find that four can easily be grouped in a M.S. This is a convenient distance for scenes between three persons.

★

A "Distant Shot" from "White Hell of Pitz Palu"

★

This film contains many wonderful examples of modern cinematography and camera angles.

★



6. *Medium Long-Shot* (M.L.S.).—This includes the whole figure, with a few inches of foreground and a few inches above the head of your character. Seven or eight characters can be grouped in a M.L.S.
7. *Long-Shot* (L.S.).—This is how you should describe a camera distance giving a clear view of a large group of persons or a small crowd.
8. *Distance-Shot* (I have never seen this abbreviated, but there is nothing against our starting now, so let it be D.S.).—This is sometimes called a *vista-shot*, and is used for describing really long shots where a wide sweep of action has to be shown—such as a clash between troops, galloping horsemen or mountain climbers in the distance.

As I think you will agree, one could have even more camera distances, so that my claim for eight workaday descriptions in place of the common or garden three or four is by no means exaggerated. These eight represent a considered and practical division of camera distances.

Other Technical Terminology

There are under a dozen other technical terms that a scenarist needs bother about. While I hate a script that is plastered about with an unnecessary mass of technical jargon, I equally dislike a script in which the writer has been slack in using the correct technical expressions. Let me give you an example of this slackness here and now.



A good "Medium-Shot" of Dorothy Mackail in "Flirting Widow"

We will assume that you have completed a sequence in your script with a *fade out*, and that you have forgotten to insert the words "fade in" at the beginning of your next sequence: the result may be that, following your script as you should do when directing, you omit to *fade in* when photographing your next sequence. When you come to edit the film, you discover your omission, and curse. Of course, you can "chemically fade" the beginning section of film: but this is a nuisance, a delay and a slight expense, which you could have saved yourself if you hadn't been slack over your script.

You will, most of you, be familiar with the majority of technical terms and have some idea as to their meaning and application, but lest you should accuse me of slackness, I will define them.

Fade in is the gradual appearance of the scene from obscurity, which is effected by slowly opening the aperture of your camera. The *fade in* is used for beginning a sequence.

Fade out is the reverse process—that is, the gradual *fading out* or disappearance of a picture which the cameraman does by closing the aperture. The *fade out* followed by a *fade in* suggests a time lapse.

Dissolve or *Mix* is the gradual blending of one scene to another, as for example (1) a *long-shot* of the countryside covered with snow, *dissolving* or *mixing* to the same view in summer or to an entirely different scene. (2) A *long-shot* of two people sitting on a stile *dissolving* to a C.M.S. of the same two people. A *dissolve* or *mix* is effected in this manner: you *fade out* the first picture, counting the number of turns of the camera handle from the time you commence *fading out* to the time the *fade out* is completed; then you cover your lens and turn backwards the exact number of



Britain's youngest camera man. Christopher Brunel, son of the author, began work as an assistant camera man at the age of four. Now at twelve he can operate three kinds of cinematograph camera and has acted as second camera man on location in Monte Carlo

turns you took to complete your *fade out*; place your camera in position for your next scene, uncover the lens, get your focus and then *fade in* on the next scene and continue turning on the scene until it is finished. You will then discover that you have a strip of film with the two scenes *mixing* from one to the other. (You will probably also find that you have one "black picture" where you re-focused. Just cut that one picture out, re-join the film and you *should* have a perfect *dissolve*.)

Superimpose or *Double-Exposure* is much the same sort of thing as

a *dissolve*. In a *dissolve* the two pictures are *superimposed* for a few feet only, while we are changing from one to the other; in the *superimposition* the two pictures remain on top of each other for as long as you decide to leave them together—you can *fade out* one or the other and continue with the remaining picture, or you can fade them both out simultaneously, or just stop them simultaneously and go on to the next scene. (If you cannot do *fades* and *dissolves* on your camera, you should still be able to do simple *superimpositions*; and if you discover that you want a *superimposition* after you have shot and developed the negative of a scene, you can still effect a *superimposition* in the printing, a process that is known as over-printing.

Iris in is similar to the *fade in*, except that instead of effecting the gradual appearance of the picture by opening your aperture, you open an *iris* or frame in front of your camera lens. If you haven't this gadget for attaching to your camera, don't let it destroy your sleep at night. The *iris* is not at all fashionable these days. But if your camera has not an easily manipulated fading device in connection with the aperture, then the *iris* becomes more desirable as an occasional substitute. The practical effect of the *iris in* is different from the *fade in* in that the appearance of the picture is not in the form of a gradual lightening from obscurity, but the gradual opening and enlarging of a circle of picture until the whole is revealed.

Iris out is the reverse process. The most effective use of the *iris* is when you pause half way in its gradual opening or closing. For



A "Long-Shot" This is how you should describe a camera distance giving a clear view of a large group. (From "Other People's Sins")

instance: Charlie Chaplin shrugs his shoulders and ambles off towards the horizon along the bleak straight road that faces the camera; you close your *iris* half way, to focus attention on the lonely little figure, and then close it slowly on him as he becomes a mere speck in the distance.

The *Mask* is similar to the *iris* in that it is a frame placed before the lens and is also photographed on your film. A *mask* can be any shape you choose, such as a keyhole *mask*, a binoocular *mask* or what you will. *Masks* can be useful and effective, but use them sparingly.

The *Pan* or *Panorama* is used when you want to follow action with your camera in a horizontal movement. In films of horse-racing you will notice that the camera has *panned* on the galloping horses. Most camera stands or tripods have a handle for *panning*.

Tracking is the movement of approaching or receding from an object. For this the camera has to be mounted on a smooth-running carriage. You can make one fairly easily and cheaply, but see that it has pneumatic tyres and that when you use it you don't go bumping over stones. Although the *tracking shot* is most effective when used in approaching and receding from an object, you can also use it in a horizontal movement like the *panning* movement—the difference being that with the *pan* you make a circular movement, as your tripod is stationary, while with the *tracking* carriage you can go in a straight line or in any direction you like. *Tracking shots* are very effective, particularly if you remember to keep in focus as you *track*!

Tilting is what one might describe as the opposite of *panning*—it is a perpendicular movement. Let us suppose that you have a close shot of a pair of feet which you are shooting down on to; you want to raise the camera gradually until you are shooting on to the face these feet belong to; you will therefore *tilt* your camera up from the feet to the face. All the best tripods have a head or mount that can be *tilted* with one handle and *panned* with another; and some really swell tripods have a *gyro* head with a handle that enables you to *tilt* and *pan* and even describe circles with the movement of your camera.

An *Insert* is a *close-up* of an inscribed object, such as a letter, an envelope, a cheque, a signpost, a name-plate, a visiting card, and so on.

That is about all—at any rate so far as the major technical terms are concerned. There are a few others which will crop up later, but with the above "vocabulary" you are perfectly well equipped for writing scenarios of professional standard.

Now to apply this knowledge. I want you to notice how certain

instructions and the technical words are written in capital letters. Let us take a scene which is the opening of a feature production we will call "Even Worse Than Death." Your first page will contain nothing but the introductory titles. The first title of all will have the name of the film, the name of the author, and the name of the company or society making the production; this is called the **MAIN TITLE**. The next title contains the name of the cameraman, scenarist, assistant director, art director, and all concerned with the exception of the artists and the director; this is called the **CREDIT TITLE**. The next title has the name of the genius who made the picture and is called the **DIRECTOR'S TITLE**. And lastly we have the names of the artists and the characters they impersonate—this is called the **CAST LIST**.

A lot of palaver, you will say—but it is not so foolish as it may be annoying to some of those who have had nothing to do with the production. My advice to amateurs is not to try to do without all these titles—"telescope" them if you will, but apart from the psychological effect on those concerned in making the picture, they allow time for the audience to settle down and focus their attention. Further, I maintain that as students of cinematography you will be interested in the names of those contributing to successful work, even if the names are not your own.

It is possible that you may need just one other title to introduce your story: this is called the **INTRODUCTORY TITLE**. But this can be contained on your second page, the one that actually begins your story.

(To be continued)

In Mr. Brunel's next instalment of his series of articles on the Technique of Film Production, he will include specimen sequences in scenario form and will analyse and explain the method of scene-plotting.

FADING WITHOUT A FADER

YOU can very often fade in or fade out the scene you are filming by simply opening or closing the diaphragm of your camera gradually while the scene is being taken.

If you want to fade out at the end of a scene, providing you are not using a very small stop, all you have to do when you want the scene to fade is to grasp the lens mount between thumb and forefinger, taking care not to let your fingers project in front of the lens, and gradually turn the diaphragm to the smallest stop.

To fade in at the beginning of a scene, simply start with the diaphragm at the smallest stop and gradually open it as you film. This, of course, will be practical only if you are going to film the scene at your largest stop, because otherwise you will have no indication of when to cease turning the mount.

THE MERRY REEL

(Continued from page 129)

the microphone. Everything seemed to go off perfectly.

The films were sent off to be developed and Grubleigh announced that he would put the finishing touches to his records. It was arranged that the first rehearsal should be given to a select audience in the village hall in a week's time.

"You're quite sure," I asked Grubleigh, "that you can manage the synchronization all right?"

He explained that that was no trouble at all. He had an electric turntable and all that he had to do was to start or stop this at the right moments or to regulate its speed as he followed the pictures on the screen.

On the evening of the rehearsal everybody who was anybody in Slosbury turned up at the hall. The usual titles and things having appeared on the screen, the lovers were seen approaching from the distance. It would be unkind to say that the lovely Clara waddled, but it would also be untrue to say that she did anything else.

Then, speaking with awful slowness and with a pitch like that of a thirty-two foot organ pipe, Tom began to tell her that he loved her.

"Too slow," I hissed to Grubleigh, "speed her up."

He turned the knob and Tom passed from the deepest and the slowest of basses through tenor and alto to a rapid piping shriek. Not satisfied with this, Grubleigh began to turn in the opposite direction just as the lovely Clara opened her mouth. She began to reply rapidly on the toppest of top notes and her voice then descended to her boots.

This seemed rather to have flustered Grubleigh, who got badly out of step. Long after Clara had left the scene her voice was heard telling Tom how much she loved him, though the only person then on the screen was the horrid Clarence, who appeared to be making remarks of an entirely different character.

Still, taking it by and large, the play itself wasn't too bad. Some of the remarks made by the bystanders got a bit mixed up with the dialogue, and there was one rather regrettable interlude when the voice of the producer came through telling old Gaffer Mumbleby to well . . . er . . . shall we say, to go away?

The climax came during the little scene showing the intimate side of studio life that we had staged to follow the play. In it the producer should have been seen and heard making a neat little speech of thanks to members of the cast who were grouped round him.

On the silver screen appeared the group of players, and into the midst of them advanced the smiling General. Gazing upon them with his most benign expression he opened his mouth.

"Hee-haw, hee-haw, hee-haw" bellowed the loudspeaker.

THE REELER

HOME MOVIE OPPORTUNITIES for SEPTEMBER, 1932.

September

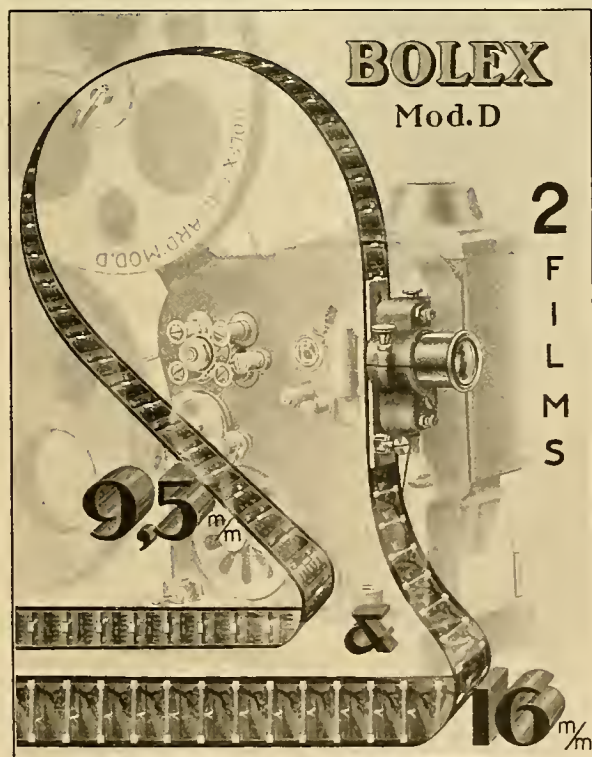
- 1 Partridge Shooting commences ..
 1 Agricultural Show Chester.
 2-3 September Race Meeting .. Folkestone.
 3 International Ulster Grand Prix for Motor cycles .. Belfast.
 3 Royal Cornwall Yacht Club Regatta .. Falmouth.
 5 Dance of the Deer Men Abbots Bromley.
 5 Steeplechase Race Meeting .. Folkestone.
 5-7 Ancient Barnet Horse Fair .. Barnet.
 5-9 Irish Open Amateur Golf Championship Dollymount.
 6 Highland Annual Games.. .. Aboyne.
 6-8 Manx Grand Prix for Motor Cycles Isle of Man.
 7 St. Leger .. Doncaster.
 7 Gala and Water Carnival .. Shanklin.
 7-8 Horse Show .. Bath.

September

- 8 Royal Highland Gathering .. Braemar.
 10 "Old Crocks" run round Kent Ramsgate.
 10 Haldane Golf Cup Competition. North Berwick.
 12-13 Autumn Race Meeting .. Warwick.
 12-14 September Croquet Tournament Felixstowe.
 13 Ancient Wide-combe Fair .. in-the-Moor.
 13-15 Racing and Irish St. Leger Curragh.
 15-16 Northern Highland Gathering Inverness.
 17 Race Meeting .. Bogside.
 19 Ancient celebrations of Dr. Johnson's Birthday .. Lichfield.
 19-20 Race Meeting .. Edinburgh.
 19-24 Lawn Tennis Tournaments Gleneagles.
 21 Ancient country fairs Bridge-water and Woodbury Hill.

September

- 21 Open Dog Show S'ampton.
 21 Sir Walter Scott Centenary Services .. Edinburgh.
 24 to end of month Festival of Light Blackpool.
 24 500 Miles Motor Race .. Brooklands.
 24-26 Annual Angling Festival .. Southend.
 26 Tennis Tournaments (Open).. Felixstowe.
 27-30 First October Race Meeting Newmarket
 28 Agricultural Show Belfast.
 THROUGHOUT THE MONTH (dates not yet fixed).
 General opening of ice skating season .. London and provinces.
 Ancient St. Giles Fair Oxford.
 Old Custom of "Patron Day" .. Clonmacnoise.
 St. Mary Revel Week .. St. Mary.
 Goose Fair Nottingham.



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WHERE ARE WE GOING?

By **GEORGE H. SEWELL, F.I.A.C.**

Mr. Sewell is one of the pioneers of the amateur ciné movement in Great Britain and his name is familiar to most workers in this country. He was part producer of "Gaiety of Nations," a film which has won approbation from both amateur and professional; part founder of a number of amateur ciné societies; and author of "Film Play Production for Amateurs," reviewed in our June issue. We agree with Mr. Sewell as to the need of such a society as he mentions.—EDITOR

FOR nearly six years amateur cinematography has been amongst us. Starting with a few earnest pioneers the movement has now grown to large dimensions until today there is no important function, no outstanding occasion, at which the small-sized ciné camera cannot be seen. In the early days facilities were few and far between, and I can remember how a friend and myself, faced with the problem of providing a weekly programme for a society, actually produced a large proportion

colours and which was not of undue sensitivity to artificial light. Nowadays we have Panchromatic film which renders all the colours of nature in nearly perfect tone relationship and of a speed which enables hitherto undreamed of effects to be obtained.

Then, when we wanted to make a film, we sat for hours with towel-swathed brows thinking of a plausible excuse for the whole of the story taking place out of doors. Now there are many amateur studios throughout the country with most comprehensive

the newcomer to the movement is still, after a few weeks, troubled with the problem of "what shall I do next?"

In other words the movement as a whole has not stored up the results of experiences of its pioneers, it has not moved forward to the extent it should, and amateur cinematography has failed as a consequence to attain the status which should belong to it by right. In fact there is no "movement," but merely a heterogeneous collection of societies and individuals all striving towards a goal, but with differing, and at times, conflicting methods of getting there.

I do not claim any originality in suggesting that such a state of affairs can be cured by the existence of a national organisation. Several other persons have thought of it before me, and I have been connected with more than one of these efforts. But somehow they have gone astray. Their promoters have not quite sensed the needs of the movement and their efforts, excellent in intent, have failed accordingly. Furthermore, the organisations have lacked the dignity of adequate status and full authority to speak for the amateur, and to stand up on an equal footing with other national associations. Now, with the Institute of Amateur Cinematographers, I feel that we are at last on the right lines. The foundation was well and truly laid in July, when the Institute received its incorporation, with Mr. William E. Chadwick, F.I.A.C., as its Hon. General Secretary.

A Truly Amateur Institute

The Institute of Incorporated Amateur Cinematographers is an organisation, evolved and sponsored by amateur cinematographers for amateur cinematographers, its policy and activities being governed by no outside influence whatsoever. Its leaders are persons who have first-hand knowledge of the problems that beset the amateur worker and the amateur club.

The aim of the I.A.C., is to do everything that will promote interchange of knowledge, exchange of films, the collection and dissemination of technical information, to place at the disposal of the amateur at all stages of development the advice of some of the most prominent amateur experts. Information of new developments of the movement, of technique and of apparatus will be conveyed to members of the Institute at the earliest possible moment, while technical papers, which will be issued from time to time, will deal exhaustively with all subjects bearing upon the making of amateur films.

Assistance will be available to members on such widely varying points as film direction and make-up, scenario writing and the cutting of the finished picture, processing and the projection of the finished positive.

The Institute of Incorporated Amateur Cinematographers have

FROM A SCOUT FILM



Crash! This scene from an amateur film, shot at Minehead, comes in a Wolf Cub's dream while at camp. The film was produced and photographed by Mr. J. H. Martin Cross

of the films ourselves, in the form of a news bulletin, in order to make up that programme. Now the ordinary man in the street can get any number of programmes by applying to one of the sub-standard libraries.

The development in apparatus has been just as startling. Then we worked with a little hand-turned machine which sometimes went successfully—and sometimes did not do so. Now there is a wide range of instruments with almost as many gadgets and technical facilities as the professional man's camera.

In those days we had film known as Orthochromatic, which only partly rendered the wide range of natural

lighting outfits which enable indoor scenes to be shot with ease.

In the early stages when we wanted to make a play we wrote a story, crude perhaps and full of errors, and we got on with it and the result was often virile and frequently laughable. Nowadays—now that is where conditions perhaps differ—the films are often not even as good as they used to be. The older adherents to the movement, profiting by their individual past experience, manage to get greater perfection of technique, but the newcomers are still tripping over the old stumbling blocks, the newly formed societies are still facing the old problems, the films are still crude, and

honoured me by electing me their Chairman. I invite HOME MOVIES readers to join the I.A.C. with me. Those of you who are already advanced in the pursuit of this fascinating hobby can have the rare pleasure of assisting in the forward march of the amateur movement while at the same time deriving personal benefit. The tyro amongst you will find that membership of the Institute opens up to him knowledge of undreamed of fields of endeavour and achievement.

I said earlier that the Institute of Incorporated Amateur Cinematographers recognised the difficulties of the movement, and this is evidenced by the fact that the annual subscription has been fixed at the modest figure of half-a-guinea per annum. This sum includes the provision of a

THE CINÉ-KODAK EIGHT

The Latest in Substandard Filming

DETAILS of the latest enterprise of the Kodak organisation have recently been received in this country. The economic situation has had its inevitable effect: an ingenious and thoroughly well-thought-out scheme has resulted in the production of apparatus that renders possible the making of home movies at less than half the present (16-mm.) costs.

So far, neither camera nor projector is available over here, but all amateurs will be interested to hear of these new economy machines, which ought to be on the market here in the course of some few months.

together. Thus the original 25 feet 16-mm. reel is returned to the user as 50 feet of 8-mm. film, and this 50 feet, having twice the usual number of frames per foot, gives a screen duration equal to that of 100 feet of 16 mm. film. In the States, 100 feet of 16-mm. film costs \$6, and the new 25 feet "Eight" reel costs \$2.25. Thus a four-minute picture, which costs 26s. on standard 16-mm. film, will only cost about 10s. or 12s. with this new Ciné-Kodak Eight outfit, taking the present rate of exchange as a basis for comparison. So far, of course, no prices have been fixed for the new apparatus and film in the United Kingdom.

A Neat Affair

The camera is a neat little affair, with a fixed focus $f/3.5$ lens, eye-level finders cleverly mounted, and a film meter. It is motor driven, and holds one 25 feet reel of the special film, and thus a two-minute picture is obtainable at one loading. It is priced at \$29.50 in the U.S.A. (about £6 at par).

The projector is made in two models, a simple type rather reminiscent of the Kodatoy, and a de luxe one embodying many refinements and costing a good deal more in price. A single claw provides the intermittent movement, as the 8-mm. film has, of course, perforations down one side only. These machines are priced in the U.S.A. at \$27.50 and \$85 respectively.

One More Gauge!

While some of us may feel inclined to deprecate a multiplicity of film gauges, no one can fail to admire the ingenuity that in this instance has been brought to bear on the problem of reducing the cost of home movie-making, and there seems no reason to doubt that the new-gauge apparatus will appeal to enthusiasts whose purses are limited.

It should be mentioned that the film is of especially fine grain, so that, although the frames are so much reduced in size, adequate screen magnification is possible.

"CINESMITH."

EDITOR'S NOTE:—HOME MOVIES is officially informed by the Kodak Company that the new apparatus and film will not be placed on the British market until next year, when both camera and projector will be manufactured in this country.



Photo: Central Press.

A splendid subject for a telephoto lens. Gull raiders being repulsed by hens

handsome silver badge bearing the initials of the Institute.

Further particulars of the I.A.C., and an application form for membership can be obtained from the General Secretary, William E. Chadwick, F.I.A.C., 7 Red Lion Square, W.C.2.

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Briefly, the system utilises a special film of standard 16-mm. width, on which four exposures of one-quarter the usual size are made in the space normally occupied by one frame. Each film is run through the camera twice, one half of the film width being exposed on each occasion, and two frames being accommodated inside the normal frame depth. After being run through the camera once, the film is turned round and reloaded. When sent for processing, the film is split up the middle, and the two strips joined

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In these five little pictures you can compare the relative fields of view of different focus lenses. First, the 1" lens field

YOUR CINÉ CAMERA LENS

By Opticus

II. The Effect of Stops



From the same viewpoint here is what you get on 16mm film with a 2" focus lens. A stand is not needed

IN the foregoing article I suggested a little experiment to illustrate the way in which the focal length of an ordinary lens may be found. If you remember, the lens was fixed in a vertical position at one end of a ruler and a box covered with white paper was moved along the ruler until the image of a distant object such as a tree, a chimney or a house appeared upon its face with the greatest degree of sharpness that could be obtained. If you care to do so you can make another most instructive experiment with the same apparatus and a second lens in addition.

Another Experiment

We have seen already that with ordinary lenses the image is apt to be blurred at the edges and we shall discover presently just why this occurs. Meantime let us take it that the focal length of the first lens is found to be approximately 11 inches. From a piece of black paper, such as that used as a backing for the roll films employed in "still" cameras, cut out a few discs of the same diameter as the lens under test and in the middle of each disc make a round hole. Let these apertures range in size from one nearly as large as the lens itself to one only a quarter of an inch or so in diameter.

How Stops Act

Now place the discs one by one over the lens, beginning with that with the largest aperture. What happens to the image on the white surface of the box? It becomes, you will notice, sharper and sharper and the blurring at the edges is reduced as the aperture size is decreased; but at the same time it is less and less well illuminated. Let us suppose that you find that the largest aperture which provides reasonably good definition has a diameter of one inch. This stage of the experiment is illustrated in Fig. 1A.

Now take the second lens which we will suppose to have a focal length of

roughly $5\frac{1}{2}$ inches. Making again the tests with the discs we find, let us say, that the largest aperture which will now give a good definition is half an inch.

The second experiment is illustrated in Fig. 1B.

How do these two lenses compare with one another from a photographic point of view?

The exposure necessary with any lens depends upon the illumination of the image that it throws on the sensitised film. The better the illumination the more rapid can the exposure be. The amount of light admitted by the lens depends upon the size of the lens aperture. Double the aperture and you get four times as much light; treble it and you have nine times as much.



The 3" focus begins to give a real telephoto effect. This is about the longest focus that can be held steadily in the hand.

A stand is now better

Now the aperture of the lens at A in Fig. 1 is 1 inch whilst that at B is $\frac{1}{2}$ inch. The former lens therefore admits four times as much light as the latter. But the illumination of the image on the sensitised film depends also upon the focal length: the greater the focal length the poorer the illumination, double the focal length and you have only one fourth the illumination, treble it and there is only one-ninth. The focal length of lens A is double that of lens B; hence lens B furnishes aperture for aperture, four times the illumination.

Different Focus

We see, then, that in one way—owing to its larger aperture—lens A is four times as good as lens B whilst in another—owing to its greater focal length—it is four times as bad. The conclusion that we come to, then, is that both lenses would take a photograph with equal rapidity.

Can we find a simple way of expressing the speed of a lens so that we can compare it instantly with any other? The method is to divide the focal length by the diameter of the largest usable aperture. In the case of lens A this becomes 11 divided by 1. We

write this in abbreviated form $f/11$ and that is the f value or speed of the lens. For lens B we have $5\frac{1}{2}$ divided by $\frac{1}{2}$, which again comes to $f/11$.

The smaller the f value the higher is the speed of the lens. Thus an $f/8$ lens is faster than an $f/11$, an $f/5.6$ is faster than an $f/8$, and so on. Remember that the speed of a lens is measured in relation to the greatest usable aperture.

In the ciné camera we must have some means of compensating for the big variations of light that occur not only at different seasons of the year but at different times of the day. If the camera were arranged in exactly the same way to take a picture of the same scene at midday in high summer and at three o'clock on a dull winter afternoon we could not hope to obtain good results in both instances. Were the exposure correct for summer conditions the winter picture would be under-exposed; if the winter exposure were correct the picture taken in summer time would be over-exposed.

Ciné Limitations

In a "still" camera there are three possible ways of making the necessary adjustments. The first is to set the shutter so as to give a shorter exposure in bright light than in dull; the second is to cut down the illumination by using a lens of greater focal length; the third is to reduce it by the employment of apertures of various diameter. With a home ciné camera the shutter speed is not variable; the exposure time is from $1/24$ to $1/32$ of a second according to the type of apparatus. The majority of amateur ciné cameras have only one lens whose focal length is fixed at 1 inch. Only the third method of regulating the illumination thus remains available.

The Iris Diaphragm

Most ciné cameras are provided with an iris diaphragm, so called because its action is very similar to that of the



With the 4" focus you can get wonderful results in sport and nature study films. You must use a stand now, for every little shake is highly magnified



The 6" lens is a favourite with naturalists, as it enables "close-ups" to be taken from a distance. Such lenses are not easy to use

iris of the eye. The eye is a miniature camera and you will notice that in a bright light the aperture of the iris is a mere pin point, whilst it becomes quite large when the light is dull. The iris diaphragm is actuated by a knurled ring, on which is scribed an indicating line. On the lens barrel are figures such as 3.5, 4, 5.6, 6.3, 8, and 11. When you turn the indicator to 8 you are actually adjusting the lens to a speed of $f/8$. Since the focal length of the cine lens is 1 inch this means that the aperture is $1/8$ inch. Whatever the make of lens or camera $f/8$ will always have the same illumination value or speed. The same is true of all the other figures marked on the lens barrel.

You will see how convenient this is, for it enables exposure meters to be

In the drawing the positions of the focal points are very much exaggerated for the sake of clearness. You will see, though, that with a simple lens there must be considerable blurring at the edges of the image, since owing to the bending of the rays which pass far from the centre of the lens these parts of the picture are quite appreciably out of focus. As we "stop down" the lens by using smaller and smaller apertures there is less bending of the rays farthest from the centre; the actual focus becomes more nearly a true point and the image is sharper.

This unequal bending by the different areas of a lens of the light rays which reach it is known as spherical aberration. In a lens of high quality its effects are practically

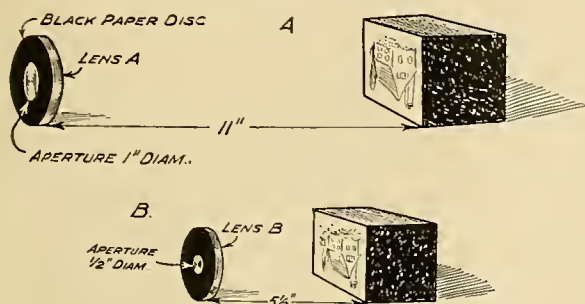


Figure 1.
An interesting
experiment in
definitions

made which show the correct aperture for any light conditions.

In the next article I shall have something to say about the most desirable speeds for home cine lenses and I am going to explain some of the difficulties that confront the optical expert when he desires to turn out a perfect lens. I will conclude this article by showing why it is that we found in the experiment with the black paper discs that the definition improved as the aperture was reduced in diameter.

If you look at Fig. 2 you will see that if a ray of light passes through the centre of a lens it is not bent at all. The exact focal point corresponding

eliminated by correction. But this is a somewhat expensive process if the usable aperture is to be large. You will now see why a very rapid lens such as an $f/1.8$ is so much more costly than a slower $f/5$ or $f/4$ lens.

(To be Continued)

MAKE YOUR OWN ANIMATED TITLE!

(Continued from page 131)

it for a few exposures and then uncover the title of the film. The complete shot can be held as long as you desire.

Although the foregoing instructions suggest a lot of trouble for so short a

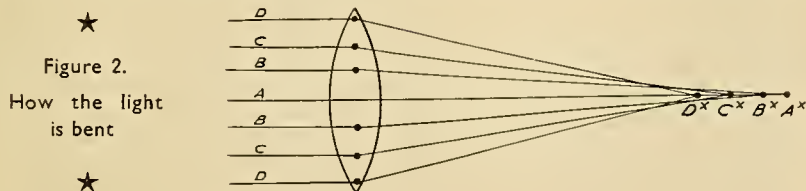


Figure 2.

How the light
is bent

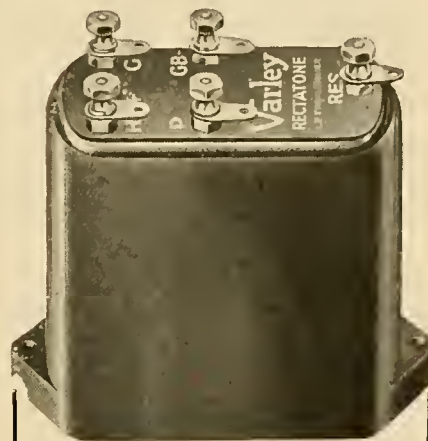
to the ray marked A is A^* . But when rays such as those marked D pass near the edge of an ordinary convex lens they are very considerably bent and the focal point (D^*) lies much nearer the lens than does that of rays passing through the centre. Rays like those marked C are less bent and the focal length C^* is rather nearer to A^* . In the case of rays like those marked B which pass quite near the centre, the bending is comparatively small and their exact focal point B^* lies very close to A^* .

subject, the idea was to provide an experiment which amateur operators might use as a basis for developing the idea of making moving titles with the use of cut-outs.

At any rate, we think that it will stimulate a desire to achieve something a little out of the ordinary.

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News of Ciné Societies

EDITOR'S NOTE.—"Home Movies" will be glad to publish each month particulars of the activities of the British Ciné Societies and their future plans. We must apologise to a number of societies for the omission of their reports, which arrived too late for publication. For inclusion in our next issue reports should reach the Service Manager not later than 15th Sept. "Stills" suitable for publication are welcomed

BOLTON AMATEUR CINE ASSOCIATION. The society are making good headway with their new film "Redemption," and have recently been shooting scenes at the Bungalow, Rivington, the home of the late Lord Leverhulme. The society have recently added a camera trolley to their equipment.

BEDFORD CAMERA CLUB. President, Thos. Mathison; Hon. Treasurer, Capt. R. Wilson; Hon. Secretary, G. J. White, A.A.I. At the last annual meeting of the club the suggestion to form a Ciné Section was discussed, and it was agreed that Mr. Gough and Mr. Colson, who made suggestions for the creation of this section, should further consider the matter with a view to developing the idea, and to promote such a section. An Ensign Silver Screen was offered to the club by Mrs. Willis, subject to the formation of the Ciné Section. At present there is a nucleus of four members, and it is hoped by next session to have sufficient for a section.

BECKENHAM CINE SOCIETY. We have practically finished "Up The Garden" now, and all the scenes to date were shown in their proper order at our last meeting and, although they were untitled and uncut, they were received very enthusiastically. As far as we can see, this film will be of genuine entertainment value even to those who know none of the cast, as it is full of action and very funny.

Our next picture will have started by the time this is in print; it is in the form of a comedy-drama, and is by the same author as "Up The Garden," namely, Mr. Norman Jefferies, one of our members. This film will be on 16 mm. stock running to approximately 400 feet.

During the coming winter we are arranging to produce a film by artificial lights based on the popular game of "Murder"; although it has not yet been decided, this will probably be on 16 mm.

CIVIL SERVICE CINE SOCIETY. Chairman, Sigurd Moir; Treasurer, A. A. Peachey; Hon. Secretary, Norman Reid, 369, Lonsdale Road, Barnes, S.W. 13. The object of this society is to advance the work of members and to screen any films (whether taken by members or by other amateurs) that show thoughtful treatment or promising cinematic ideas, instructive displays and lectures being a feature of the winter programme. Copies of artistic or advanced productions from other societies will be welcomed, and the C.S.C.S. is prepared to pay agreed charges for the loan of such films.

Work is now proceeding on "Red Handed," a light comedy; "Whitehall," believed to be the most ambitious abstract film ever undertaken by any body of

amateurs; "The Riverside," a London documentary, and a number of smaller films in both 9.5 mm. and 16 mm. gauges.

An interesting sidelight on the personal activities of the society is disclosed by the 16-mm. 200 feet shot made at the wedding of Mr. C. H. S. Holton, one of the original members and now Treasurer of an affiliated society. This film was finished ready for presentation within two days of the ceremony, and in both technical and photographic senses is considered excellent.

A few vacancies exist for enthusiastic workers, applications for which should be submitted to the Secretary, at the above address. There is no entrance fee, and of the annual subscription of one guinea, only 10s. 6d. is this year being called for.

EASTERN AMATEUR CINE SOCIETY. Hon. Secretary, C. Packman, 18, Margery Road, Forest Gate, E. 7; Headquarters, 277, Green Street, Upton Park. This society has completed three productions this season: "Rosalita," a film based on the song; "The Parson's Error," a comedy of 200 feet; and "9 O'clock," a snappy drama with a surprise ending. The club consists of about 25 active members, and meetings are held at headquarters every Tuesday at 8 p.m. Full particulars can be obtained from the Secretary.

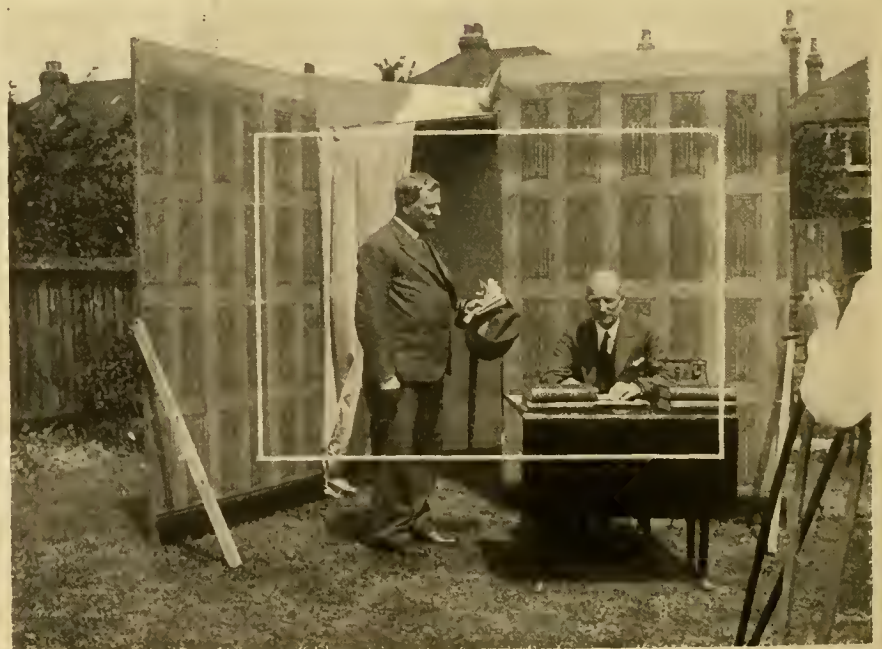
EXEL MOTION PICTURES. President, Coun. W. H. Bellis; Treasurer, H. Lee; Publicity Manager, R. W. Bellis; Secretary, H. Merrall, 28, Orchard Road, St. Anne's-on-Sea. The Club is at present engaged in making a drama entitled "Fate," for which many exciting and interesting shots have been taken, including a burying scene which was very real and gruesome. The Club has had a song specially written for it by a famous composer for its next film, so I think we can claim the honour of being the first Club to make a film with a theme song.

In the future the Club is deciding whether to go "35 mm. or not." Will anybody with 35 mm. cameras to hire please write to the Publicity Manager, 25, Victoria Road, St. Anne's-on-Sea, giving the hire charges?

FELIXSTOWE AMATEUR PRODUCTIONS. Hon. Secretary, Edmund F. Pipe, "Kuling," Foxgrove Lane, Felixstowe.

A programme of films produced by the above society was given in Stalham, Norfolk, on 16th July, a notable member of the audience being Cyril MacLagan, the well-known film actor. The two film comedy dramas mentioned in the previous issue of this paper were shown, in the chief of which—"Enter Horlick Soames"—Mr. E. Guy Whitby, as the famous detective caused much amusement by his antics. Others in this film who showed remarkable promise as film actors were Miss Marjorie Miles, Mr. N. Thompson and Mr. W. H. Avery. Mr. Thompson also displayed his capabilities as the "Hero" in "Queer Mixture," an unusual comedy drama, in which film the acting of Miss Brenda Potter as the "Heroine," and Mr. Will Tuddenham as the "Villain," also showed great promise. These films, together with a short film displaying the attractions of Felixstowe, were photographed and projected by the Secretary. Another film drama is about to be produced in Felixstowe, details of which we hope to publish in the next issue of HOME MOVIES.

FOOTLIGHT MOTION PICTURES. While the final shots of "Nemesis" are being made, a News Interest film is in the process of editing. It is made up of shots



An interesting still from the Wimbledon Ciné Society showing an office scene in a recent production. The set was prepared by a member. Cover up the picture to the white line and you will see what appears in the finished film

taken at various times by members, and it is our aim to produce a series of these under the title of "Footlight Pictorial," each one about 200 feet 16 mm. stock. Number one contains slow motion jumping, scenes from the R.A.F. Pageant, a run round Waterlow Park, hiking pictures and a trip on the "Engadine."

The scenario of our next production, "Madam Fantasky," has been completed and the film cast. Mr. T. A. Southey will not play in the film as previously announced, as he will once more be in charge of the camera. The film is founded on a concert party sketch written by Mr. Raymond Southey some years ago. Miss Hermione Wade will play the part of a middle-aged widow hovering between love for Sir Everleigh, played by Mr. R. Keys, and a promise to her late husband not to marry again. The film shows the efforts of Madam, played by Mr. Raymond Southey, to obtain permission from the deadman for his wife to re-marry. Black Magic and a Spirit Seance are called upon, and in the end the widow is convinced that she is free to do as she pleases.



Horlick Soames, Detective in a Felixstowe Amateur Production

The club earnestly hope that the film will have the same success as the original stage production, but time alone will tell whether the replacing of dialogue by pictures will mar or improve the humour. As soon as all members return from their holidays work will be started in earnest.

GLASGOW AMATEUR CINE CLUB.

President, Erik Chisholm; Hon. Secretary, Miss Diana Brodie, 63, Berkeley Street, C.3. The society was formed in January, 1932, and has a membership of 30. The first few months of its work were run in the usual manner of amateur societies, i.e., lectures on various technical subjects and the screening of several amateur societies' productions. A feature of our work was the formation of the society into sections, and definite class instruction was carried out in (a) scenario writing, (b) direction, (c) editing and cutting, it being our endeavour to build up the power of the society through gaining an insight into the technical methods of film production. Concentrating on the scenario plan, we worked various exercises on this. The literary script was transcribed into a

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scenario-shooting-script by each member, criticised and corrected by our leader; and after having a set scene thus treated we proceeded to shoot the scene (generally we chose an existing book of a film, e.g., Clair's "A Nous La Liberté," served us for numerous scenes). Thus at a very small expenditure on actual film stock and a goodly expenditure of our brain power, we acquired an elementary knowledge of "This Film Business," which we are extending more and more as the months pass.

We have made several abstract films dealing with special points in the technique of films; some topical films; and one production of the conventional story-telling type besides the "Exercises" already mentioned.

We are on the look-out for new members who will be welcomed if they are seriously interested in our work. We are the only Ciné Club in Glasgow, and it would be strange if in so large a city there is not room for a large and prosperous club. We have no trade interests. The Secretary will be glad to hear from any interested readers.

HORNBY-BRITISH FILM CORPORATION. President, Henry Caine; Vice-President, The Baroness de Serceles; Chairman, R. Hornby; Manager, R. Hornby, Junr.; Secretary, John Montgomery, Timber Lodge, Ashted, Surrey. Negotiations have been entered into with the Daimler Car Co., with whose permission it is planned to film a short trade film with the Daimler Car as a subject.

A few more shots are needed to complete "Convict 17," the crook drama which was made in the neighbourhood, and some new inventions will be brought into the story.

It is hoped that the Southern Railway Co. will be able to offer facilities for film workers in the future, and enquiries have been sent in that direction; readers are advised to watch the activity column of this unit to see if such facilities are available.

The Secretary will be glad of enquiries, scenarios, interchange of suggestions with other units, and correspondence from home or abroad. American film magazines please copy.

KILBURN AND BRONDESURRY AMATEUR MOVIE SOCIETY.

Hon. Secretary, C. F. W. Dickens, 1, Harvist Road, Kilburn, N.W. 6. Our first meeting for all members will take place at St. Annes Hall, Salisbury Road, Brondesbury Park, on Tuesday, 13th September, at 8 p.m.; there will also be a meeting for active members at the same address on Friday, 2nd September.

During the beginning of July about 250 feet. (9½-mm.) of film was taken of Hemsby Holiday Camp (Norfolk), and as yet has proved quite good; it gives a good idea of the life and fun that takes place there. When titled, it will be shown to members, campers and friends, at the Hall, on Saturday, 22nd October. Other films will also be shown and the camp concert party have promised to give a few turns. The Secretary will be very pleased to hear from anyone interested.

LIVERPOOL AMATEUR FILM SOCIETY. Hon. Secretary, G. E. Fisher, 132, Bold Street, Liverpool. This society has been in existence for 18 months, during which time we have made three supers: "Arts and Hearts" (Liverpool), "Some Bird's Eye Views," and "Three Men and a Maid." The exteriors for

"Interlude," a heavy dramatic story, have been shot, and we are now rehearsing "Tarnished," or "A Girl's Cross Roads," a burlesque, directed by Mr. Denis Furlong. Our most popular unit is the 9.5-mm. Pathé.

The society is in two sections, seniors and juniors, and we have vacancies in every branch of amateur cinematography. We are always requiring genuine new members, who can contribute a definite interest besides their subscriptions, and who need not have had previous experience. The Secretary will be glad to answer all enquiries at the above address on any Wednesday from 8.30 p.m.

MINEHEAD CINE PLAYERS. Secretary, J. H. Martin Cross, Hazeldene Photographic Studios, Minehead. Work is now in progress on a film entitled "The Trail of Youth," written, directed and photographed by the Secretary. All the players are Minehead folk, with the exception of Lord Baden-Powell, who features in some Jam-boree scenes at Bath. The theme of the film is Scouting and shows the adventures of three brothers—two of them Scouts and the third a non-Scout. Two of them work in a Radio factory and the plot deals with the scheming of a foreign firm trying to get the formula of a television invention. The non-Scout brother gets involved in the schemes of a spy employed in the works, and the ending is a thrilling sea rescue from a sinking steamer. The production is on 16 mm. stock and will run to eight reels

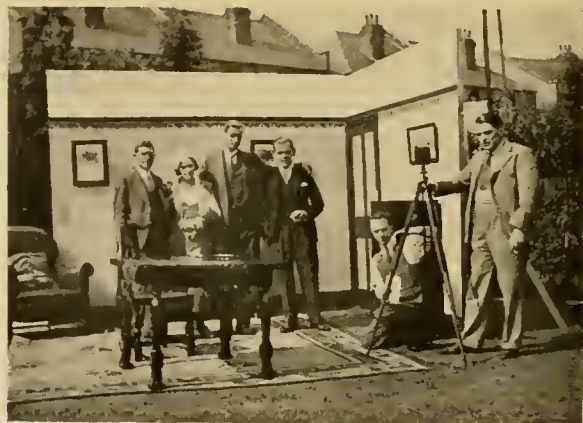
NEO - FILM AND SOCIAL CLUB
President, Leslie Haar; Chairman, Chas. Redstone; Vice-Chairman, Jay Diamond; Hon. Secretary and Treasurer, Miss Ruth

★ ★ ★

The cast of 9 o'clock, with producer and cameraman

Reading from left to right: Mr. G. Bradley (Bilby), Miss Watson (Linda), Mr. C. Tolhurst (Mr. James), Mr. F. Firmin (a friend), Mr. S. Martin (producer), Keith Blain (camera)

★ ★ ★



Waxman, 94, Downs Park Road, Clapton, E.5; Headquarters, 38, Pembury Road, Clapton, E.5. This film and social club, which has now been running successfully for six months, was founded by an enthusiastic worker, Mr. Leslie Haar, who has charge of all film activities.

The club holds meetings every Wednesday at headquarters, and the attendance has been growing steadily. The fact that we have had an attendance of over 80 during the hot weather shows the enthusiasm prevailing at this club. At each meeting, which commences at 8.30 p.m., one of the chief attractions is the cinematograph entertainment on 16-mm. film, and special attention is given to the choice of films projected, the aim being to show only outstanding productions, which are accompanied by specially selected musical settings by means of an expensive and powerful electrical apparatus. The film entertainment is followed by a social and dance. Another attraction is the film rambles held frequently—the whole day's activities are filmed and then shown at the next meeting. In this way we very often discover talent for our own film plays.

We are now engaged on our first film production, "Fickle Women," a comedy written and adapted to the screen by Mr. Leslie Haar, who is also directing it; able assistance is provided by an exceptionally capable Committee. The film calls for character acting, and all we can say at present is that we are hoping for the best!

We are anxious to loan 16 mm. amateur productions, and would be glad to hear from other clubs who are willing to assist us in this direction. We should also like to get in touch with anyone who might be interested in giving Talks on subjects connected with film making. All communications should be addressed to the Secretary.

PINNACLE PRODUCTIONS.

Hon. Secretary, J. S. Mardel, 27, Douglas Crescent, Edinburgh. Although not yet a year old, this society is a very active unit and has had some great results. Mr. Adam and a friend took 800 feet of the Braw Lads' Day Celebrations in Galashiels, and the results were so good that a hall had to be taken to show it. In four nights we played to 2,860 people, and the film, complete with a running commentary and sound effects, using three gramophones and a "mike," was a great success.

A great amateur scoop was obtained on the 29th July by Mr. Alan J. Harper, cameraman to Pinnacle Productions, during the visit to Edinburgh of Messrs. Laurel and Hardy. Along with another cameraman he waited in the Castle for a long time to "shoot" the comedians, but eventually had to leave for a business appointment.

Mr. Adam remained and got 40-60 feet of 16 mm. L. & H. and returned home quite satisfied. Mr. Harper, however, determined to get a shot somehow, went along to the Playhouse, where the comedians were appearing, saw the manager, and in a private room rigged up his lights and camera, and when the mirthmakers appeared and saw the imposing apparatus, arranged and carried out an impromptu sketch with the aid of Mrs. Hardy.

The result is a screamingly funny piece of typical Laurel and Hardy fooling. Their antics, being the same as portrayed to our professional brethren, will remain a feather in the cap of our "Ace" cameraman, who has terrific enthusiasm and determination to "get his man."

Before leaving, Laurel and Hardy asked if they could get a copy sent out to them at Hal Roach's Studios, Culver City, Calif., to which Mr. Harper readily agreed. It appears that both the comedians are 16 mm. enthusiasts; and I am sure amateurs all over our country will admire the kindness of our famous visitors in giving an amateur the chance to record their visit here in such a way.

Production is going ahead rapidly in the club. We have recently finished a comedy, "Getting The Bird," written and produced by Forbes W. Adam, and photographed by Alan J. Harper. A drama from the pen of Miss Heath is also slated for production, and we are getting the cast arranged so that we can start shooting as soon as the holidays are over. This film will be pro-

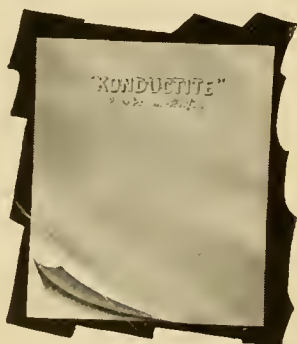


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duced by Miss Heath, and Mr. Harper will act as Chief Cameraman and Supervisor. Another drama, entitled "Fear," by Mrs. D. M. Hodson, is ready for putting into scenario form, and will be produced in due course by Mr. Harper, who is undoubtedly the H. R. Hughes of the North.

We require more actors, however, and particularly elderly people who are willing to appear before the camera. The membership is now about 30, and when a certain number is reached we intend to cease taking new members. Will anyone in Edinburgh or the Borders interested in our activities get in touch with Alan J. Harper, 131, Leith Walk, Leith, or with Forbes W. Adam, The Elms, Galashiels. We do not require people with a knowledge of amateur cinematography, and you do not need to have any equipment; but if you have plenty of enthusiasm and a pound for your subscription, let us hear from you.

PLYMOUTH.—MR. LESLIE R. ACKLAND, 42, West Street, Millbrook, Plymouth, is anxious to start an Amateur Ciné Club in Plymouth, and would like to get in touch with anyone interested.

PREMIER AMATEUR CINEMATOGRAPH ASSOCIATION. Hon. Secretary, Herbert H. Dowsett, 37, Barrington Road, Brixton, S.W.9. This association was formed in September, 1931, and two months later commenced its first production, a one-reel comedy entitled "Tea for Three," the story of which was written by two of the members.

This film is at present undergoing the process of editing, and the club is at work on a second production, a two-reel drama, the title of which has not yet been decided. This is also an original story by one of the members and promises to make a really entertaining picture. Both films are on 16-mm. stock.

The association meets every Tuesday evening and occasionally at week-ends. Details of subscriptions are not given as they are to be revised at the annual general meeting due to take place on the 20th September.

WATFORD.—MR. A. E. EKSTROMER, 238, High Street, Watford, Herts, is anxious to form an Amateur Ciné Club in Watford and would like to get in touch with amateurs interested in both 9.5 and 16-mm. films. He has at his disposal admirable grounds and buildings suitable for the making of pictures.

WIMBLEDON AMATEUR CINE CLUB. "The Sentimental Tragedy," by Mr. J. Nunn, is now nearing completion, and will be shown at the first meeting of the winter session on the 14th October, together with other films which the club have taken during the summer. It is hoped that "The Great Dope Mystery" will also be ready for showing on that evening.

At a recent meeting a demonstration of the "Talkatome" Home Talkies was given. Now that this form of entertainment is becoming so popular, this demonstration did not fail to arouse enthusiasm among members.

The club have found it necessary to take larger premises for the coming season and have acquired No. 18, The Ridgway, Wimbledon: the first meeting on these premises will be on the 30th September.

Keep your eye on the advertisements in HOME MOVIES—they're news!

JUDGING EXPOSURE

(Continued from page 125)

pletely insensitive to red as well as to some tones of green. A scene including red brick buildings will, therefore, even when fully exposed, show the bricks as black or at least a very dark grey: the same exposure on a pan film without filters will show the bricks as they appear to the eye. At the same time, if, in the picture including a red brick building there is a tree with light green foliage, the orthochromatic film will not only fail to give a proper rendering of the red brickwork, but will also fail in the light green of the leaves.

Orthochromatic film is really a survival. In many cases it will give admirable results, but in no case is it better than panchromatic. In a year or two orthochromatic film will be as dead in the amateur world as it is in the professional, where panchromatic film reigns supreme.

When replying to our advertisers please mention this paper—they like to know where you saw their advertisement—and we want them to know!

MUSICAL ACCOMPANIMENT OF FILMS

(Continued from page 126)

Most of the technique of providing an effective accompaniment is only learnt by practice, but the practice is extremely interesting and much amusement may be derived from a quiet "run-through" of a new film, noting the appropriate points at which "noises off" have to be introduced, or changes made in the character of the music.

I hope to go into the subject in still greater detail in a future article, but the reader will probably have, by now, quite enough to occupy his attentions for some little time.

EDITOR'S NOTE:—Our readers will be interested to learn that studio facilities are now available for amateurs who wish to produce their own talking pictures or to convert their silent films into talkies. For example, a running commentary to a 400 feet sub-standard silent film can be recorded for £10, which price includes two 16-inch discs which can be played on any suitable talkie turntable. Further copies of the disc can be supplied at 10s. each.

STOP ACTION

(Continued from page 128)

extremely fascinating and interesting to work in, whilst with average care and patience the result is infinitely more interesting and instructive than the average amateur films.

It is hoped in the near future to publish a further article giving greater details of the apparatus employed and a description of an automatic stop-action device developed for hand-cranked cameras.

Effects Inserted After Filming

HERE are some useful effects that can be added to a film after it has been taken and processed. You have probably seen, in professional films, a method of shutting off a scene in which a black shadow slides across the screen from one side to the other, blacking out the picture. To get this effect, all you need do is to draw a diagonal line across your film with photographic dead black, running the line along about six inches of film. Then carefully black in one side of the diagonal line. The paint should be applied on the emulsion side of the film.

By drawing two lines diagonally from opposite sides of the film, meeting a few inches further along, in the centre, forming a sort of V, and then filling in the spaces at each side of the arms of the V, you get the effect of two black shadows approaching from either side of the scene and shutting it off: a quite effective substitute for an iris out. By filling in the opposite sides of the lines you get the picture gradually revealed as the black shadows slide away.

An effective change from one scene to another can be achieved in this way by blacking in a diagonal band across the film, the blackened band coming at the junction of two scenes, so that when the film is shown a shadow will run diagonally across the screen and, shutting off one picture, reveal the next.

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NEW CINÉ APPARATUS

TESTED AND REVIEWED

This section will be devoted each month to impartial tests and reports on ciné apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment.

A Good Distance Meter

While the short focus of the average ciné lens makes it possible to film the great majority of subjects with the lens set at "infinity," there are many cases where accurate focussing by scale is essential, notably when using large aperture lenses, such as the $f/1.5$ or 1.9 or when a long focus or telephoto lens is brought into action. A few of the more expensive 16-mm. cameras, such as the Bell & Howell 70 D.A. and the Victor V.5, are arranged so that the particular lens in use can be focussed on a miniature ground glass screen; but the great majority of camera-users have to rely on the focussing scale.

The "Dist" distance meter, which we have received for test and report, is illustrated in the accompanying photograph. Shaped like a small telescope it is held to the eye and focussed, by rotating a ring, upon the object to be photographed, whereupon the marking on a scale shows at once the exact distance of the object from the observer.

In an instrument of this kind it is essential that good illumination be obtained in situations where the light is none too good, for it is in such places that large aperture lenses are used. We were pleased to find that the front lens is an anastigmat with an effective aperture of about $f/2$ giving an excellent definition as well as brilliant illumination over the field of view.

The action is positive and definite—one has no doubt that the image is exactly in focus and a series of tests on measured distances show the instrument to be thoroughly reliable. The price is £2 10s., in leather case, and it carries our full recommendation.



The "Dist" distance meter

Substantial Camera Stand

The Ciné user who has attempted to do serious work on one of the flimsy telescopic metal stands sold for use with light-weight cameras will be well aware of the exasperation to which they may give rise. Many ciné cameras are comparatively heavy with a high centre of gravity and unless the stand is rigid the results will be much worse than with a camera held in the hand.

Messrs. Sands Hunter's new stand, which we illustrate, has many desirable features, the first and foremost being rigidity combined with lightness. With

legs reasonably extended the over-all height is approximately 52 inches, bringing the view-finder of the average camera to a reasonable eye level. The legs are extended telescopically with one draw, it being possible to lock them in any intermediate position by the turn of a knurled ring on each leg. Each leg terminates in a sharp metal point, over which fit for indoor work a hemispherical rubber cap, which will give firm support without scratching on the most polished floor.

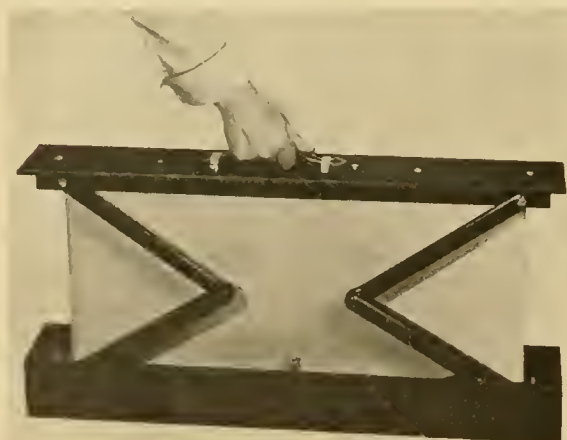
The head of the tripod is marked in degrees to assist in accurate panorming, a winged lock nut being provided for use when required. In addition to this there is a fore and aft tilt, a spring tending to return the camera to the vertical as soon as the handle is released, although with the heavier cameras it is not strong enough to do this unaided. Here again a winged lock nut is provided. The camera securing screw, being of a standard pattern, will fit all the leading makes.

At the price of £6 6s. this stand compares very favourably with several more expensive varieties and will be found fully adequate for all the work which a stand is called upon to do.



Left.—The Celfix screen being erected

Right.—The new Sands Hunter tripod which has many useful features



Not the least of its virtues is its lightness, which has been obtained without sacrifice of rigidity. Supplied in a convenient leather carrying case with a shoulder sling, which will be appreciated on long journeys, it is altogether a very useful addition to amateur ciné equipment and is fully recommended.



Above.—The Pathé Motocamera fitted with a Meyer telephoto lens. The normal lens is temporarily screwed into the socket below while the telephoto lens is in use and vice-versa. Notice the special finder.



Right.—The Celfix Screen in position ready for projection.

The Celfix Screen

Although much ciné apparatus used by the British Amateur originates abroad, it is good to find that so far as screens are concerned at least there is nothing to fear from foreign competition. The Celfix Ciné Screen, which is made in four sizes and illustrated with photographs on this and the following pages, is a particularly neat production, being so made that on grasping the handle and touching a button the screen rolls out and supports itself vertically and taut without further attention. The screen is in effect practically self-erecting, as the spring action which serves to hold the screen perfectly flat when open assists in the erecting action. To close it it is only necessary to grasp the handle and press downwards, whereupon the screen rolls into the box and the whole outfit becomes of minimum size for transport.

So far as the finish of the box and screen fittings are concerned these are excellent. Most important of all, the

surface of the screen is of high reflective power and free from blemish both in the silver and crystal bead types. We are often asked which is the better of these two surfaces, but much depends upon the conditions in which they are used. The crystal bead undoubtedly gives a more brilliant picture and slightly better colour than the silver but its luminosity falls off rapidly as we move away from the line joining the projector and the screen. This means that if the screen is being used in a wide room, spectators at the side will lose a good deal of illumination. The silver, on the other hand, is not so bright in the direct light, but is much more even in its distribution of light, and if the audience must be spread over a wide arc this is the better surface.

In the case of the Celfix we can recommend both types. Readers who wish to compare the two surfaces can obtain free samples a few inches square, which is quite sufficient to give a good idea of the difference, by

mentioning this magazine when applying to Messrs. R. F. Hunter, Ltd., 51, Gray's Inn Road, W.C.1, the manufacturers. The price of the screen varies according to size; the smallest size, which measures when open 27 inches by 20 inches, being £3 10s. for the silver surface and £4 10s. for the crystal bead, while the largest size, 63 inches by 47 inches is £10 for the silver surface and £12 15s. for the crystal bead.

Super Lenses on Pathé Cameras

One of the indications of the widespread popularity of the 9½-mm. size is the demand for what might be termed "super" equipment for these cameras. Mr. A. O. Roth, the British distributor for the Hugo Meyer Optical Works, which produces the well-known Meyer anastigmat, has recently submitted to us a Pathé Motocamera Model B fitted with a Meyer f/1.5 anastigmat ¾-inch focus and a Meyer f/3 anastigmat with 2-inch focal length. The camera, which is a

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The new Siemens Camera ready for use

standard Pathé Luxe Motocamera specially prepared by Mr. Roth to carry these lenses, is illustrated in our photograph, which shows the same camera fitted in this case with the $3\frac{1}{2}$ -inch lens as well as the $f/1.5$. In our case, as we mentioned above, we tested the 2-inch lens.

As it is often inconvenient to find a suitable place to keep the particular lens not in use, the Roth version of the Pathé Motocamera is fitted with a socket in the lower part of the camera into which the unused lens can be temporarily screwed. In the case of the 2-inch lens, the camera is fitted with a matched view-finder, which slides over the front of the original finder lens, so as to show the user exactly the field of view embraced. In the case of the longer focused lens, special finders are supplied attached to the side of the camera, as shown in our photograph.

Our test film showed up very clearly the superb definition for which the Meyer lenses are noted, and this applied both to the 2-inch and $\frac{3}{4}$ -inch lenses supplied. The tremendous speed of the $f/1.5$ will be realised when we consider that it is approximately $5\frac{1}{2}$ times as fast as the $f/3.5$ lens! This, combined with the new Pathé pan-

chromatic super-sensitive film, should enable ciné films to be taken under almost any conditions.

Speaking of panchromatic film reminds us that Mr. Roth is in a position to supply filters for use with these lenses and also to convert customers' own cameras to take special mounts and view-finders.

The cost of the 1.5 lens focusing mount without the camera is £16 10s. and the $f/3.5$ telephoto in interchangeable focusing mounts is £16 without camera. This sounds a lot of money, but high grade lenses of this kind are naturally expensive, and the magnificent results obtainable enabling films to be projected to almost any size, provided you have the light, without loss of definition, must be paid for. We can recommend this outfit to all keen 9 $\frac{1}{2}$ -mm. enthusiasts who do not mind paying to get the best.



The Siemens projector closed. The upper reel arm folds back to form a handle

Aluminium Surface Paper

We have tested the aluminium surface paper sold as "Konduktite" by the City Accumulator Co., of 7, Angel Court, W.C.2, and find it has a number of uses in Amateur Cinematography. Actually it consists of a very thin film of aluminium on a stout paper base and can be cut and attached to wood and other surfaces as can any ordinary thick paper. The high reflecting power makes it very useful for reflectors in lightening shadows during filming while it also makes an excellent screen surface of high luminosity, provided the view point is not too far away from the line joining the projector with the screen. The cost is 2s. a sheet measuring 30 inches by 20 inches.

Interesting New Camera and Projector

Two of the most interesting pieces of ciné apparatus we have yet had an opportunity of examining are the new

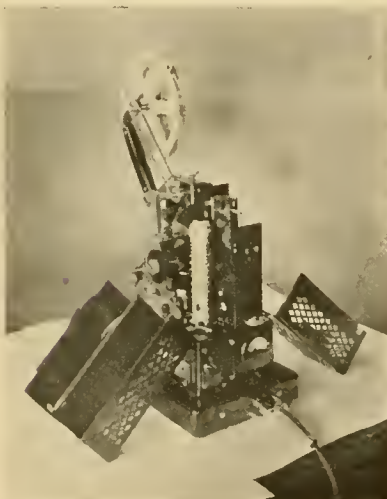


Loading a fifty-foot cassette in the Siemens 16-mm. camera

Siemens camera and projector. The camera, two illustrations of which appear on this page, takes 16-mm. in a special charger containing 50 ft.; and arrangements have been made with the Kodak and Agfa Companies to supply these chargers ready loaded for the same price as the ordinary 50 feet spools, free processing as usual being given. Two particularly appealing features of the camera are its small and compact size and the ease of loading, it only being necessary to open the side of the camera and drop in the charger, without any threading whatever. Three speeds are provided, namely 8, 16, and 64 frames a second, this last for slow motion. A striking novelty is that when the lens aperture has been adjusted to give the correct exposure on 16 frames a second, pushing the lever over to 64 frames simultaneously and automatically opens the aperture to the correct degree for the quadruple speed!

We have examined this camera carefully and were very struck by the admirable workmanship. However, we have not yet tested it by taking a film so that our final report on it must be delayed until we have had this opportunity. It is not yet on the market in this country but we understand will be sold for £28.

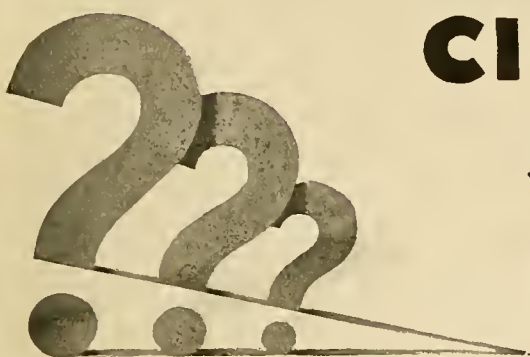
The projector, which also has a number of very ingenious features, we have tested thoroughly. It is notable for its quiet working (special provision having been made to prevent noise in projection) and high luminosity. Although a 200 watt lamp is used, the makers claim that they are able to get twice as much light as is usually the case by a specially designed optical system. This seems borne out by the results given. It is also adjustable to any voltage and we like the feature of interchangeable resistors to enable it to be used without any external resistance on any mains voltage from 90 to 250. The pictures projected are brilliant and clear and there are numerous refinements in focussing; still pictures, safety catches, and so forth. This also is not yet on the market but we understand will be sold for £56, at which price it compares very favourably with any apparatus of any price we have yet seen.



The Siemens projector with sides open, revealing resistance and lamp

YOUR CINÉ QUERIES ANSWERED

Free Service for Readers



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SPECIAL NOTE.—*Criticisms of amateur films, opinions of amateur scenarios and test of apparatus can be undertaken by special arrangement. In such cases a preliminary letter to the Editor is essential.*

A. B. P., Leicester, asks some questions about taking slow-motion pictures of flowers opening, etc., with his Pathé camera.

Answer.—It is very easy to take two or three frames at a time simply by pushing the release on and off for a quarter or half a second at a time. Remember the Pathé camera exposes 14 frames per second, and it is not difficult to switch the motor on and off for one-third of a second, thus exposing only three or four frames. The article by Mr. Ridley explaining his procedure will give you more valuable advice, even though you do not desire to use quite such elaborate apparatus.

As such pictures are always taken as close-ups, you must either use a focussing lens or else an additional lens for such close-up work. These latter can be obtained from the makers of the camera.

W. G., Aberdeen, has been offered a choice of three ciné cameras, one having a Meniscus lens of $f/14$, another an Anastigmat of $f/3.9$, and a third an Anastigmat of $f/3.5$. He asks us to explain the meaning of the numbers.

Answer.—The amount of light available for exposure depends on the aperture of the lens, and lenses are graded according to the relation of the diameter of the lens to the focal length. (See our articles on Ciné Lenses which appear in the August and current numbers.) The method of marking is to take the proportionate opening; thus $f/8$ means that the proportion of opening to focal length is 1 to 8 and similarly $f/4$ means that the proportion is 1 to 4. The graduated markings are usually made so that each successive stop admits twice as much light as the preceding. Some notes on lens apertures and relative exposures are also given in our article on exposure this month.

The meaning of the term anastigmat is being explained in full in our Ciné Lens series. Briefly it means that the lens is corrected for certain faults, giving sharp and clear definition over the whole field. The meniscus lens is one of the simplest types and has very little correction of faults, the

definition being only good in the centre unless it is considerably stopped down. In any case, even with an anastigmat, a maximum opening of $f/14$ is useless for ciné work. Of the other two, assuming the lenses are equal in quality, the $f/3.5$ is roughly a third as fast as the $f/3.9$. We have given you some more information on this subject in a written reply.

J. L. O., Edinburgh, asks some questions on the speed of film travel with talking pictures.

Answer.—Quality of reproduction in talkie pictures depends largely upon the band of frequencies reproduced. For satisfactory reproduction and for voices to sound clear and natural, frequencies up to 5,000 or 6,000 a second must be reproduced. Without going more deeply into the subject than our space allows, it can be said that, other things being equal, the faster the film runs the higher the frequencies that can be satisfactorily reproduced. In professional work and on the advent of talkies, the film was speeded up from 16 to 24 frames a second in order to increase the frequency range that could be reproduced. Twenty-four frames is not an ideal figure, but it is a useful compromise between economy of film and efficiency.

Twenty-four frames has also been adopted as the standard talkie speed for 16-mm. work, but as the actual travel speed with 16-mm. film is $2\frac{1}{2}$ times as slow, it follows that, other things being equal, it is not possible yet with 16-mm. sound on film to get as good a frequency range as on the professional equipment. With 16-mm. sound-on-disc talkies, however, as the disc turns at the same rate in both the professional 35-mm. and the amateur 16-mm., the same frequency range is obtainable for both.

S. E. P., Belfast, is referred to the articles on exposure and lenses in the current number.

J. S., Sheffield, is experimenting with home recording in conjunction with his $9\frac{1}{2}$ -mm. outfit and wants to know where to obtain suitable flexible connecting spindle.

Answer.—A special flexible shafting, known as the Speedometer Drive and obtainable from any firm supplying motor accessories, will be found excellent for this purpose.

J. F. P., Glasgow ; L. R. F., Devonport ; and others.

The camera to which you refer is to all intents and purposes useless and we have refused to print the advertisement. No satisfactory pictures can be taken with it and it is a sheer waste of money. In any case you should refuse to purchase any ciné camera which is not daylight loading, for obviously no serious work can be done if after exposing every 30 feet of $9\frac{1}{2}$ -mm. film the camera is either to be taken to a dark room or handed to a dealer for loading. We have received numerous complaints from readers who have purchased these instruments and we are surprised to find they are still being advertised.

The Coronet Camera has been tested by this paper and has been found to work satisfactorily (see our test report in our August number). It represents very good value at the price, but naturally one cannot expect to get such good work with it as with the more expensive instruments.

J. L. P., Edmonton, has some queries on accurate exposure when using telephoto lenses.

Answer.—If your exposure meter gives you a reading of $f/8$ then this is the aperture to use on whatever lens you have, irrespective of its length of focus, for the actual exposure given to the film with a given stop (as distinct from the field of view) will be the same whether you use a 4 inch focus lens or one of 20-mm. focus. In actual practice telephoto lenses are generally used in cases where there is very little foreground; when they are used for distance shots you must remember there is a certain amount of haze in the air which is rich in blue rays, to which most films are unduly sensitive. We always recommend the use of filters with telephoto shots to repress this excessive sensitivity to blue and to cut down the effect of the haze which tends to make the picture appear flat.

When using long focus lenses for close-up shots, remember that the actual field seen in your view-finder is rarely that embraced by the lens. Some of the more expensive cameras have compensating view-finders to allow for this, and if you are using a Bell & Howell camera you will find it useful to obtain their Focussing Alignment Gauge. It is a very useful piece of apparatus, as after the scene has been accurately centred in the finder the camera can be slid along a steel track until the lens occupies exactly the same position as the finder, thus assuring the view-point being the same in both cases. It is only suitable for Filmo cameras.

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The DREM Cinemeter

Correct exposure is essential to obtain satisfactory results with any make of ciné camera. The Drem Cinemeter shows at a glance the exact lens aperture to use under any lighting conditions.



The Cinemeter is smaller than other exposure meters—only 3 in. long. Easy to manipulate, no calculations to make. Chromium-plated barrel, unbreakable eye-cup, untarnishable scale rings. Automatic "stop" when correct diaphragm is indicated.

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A. B., H.M.S. "Queen Elizabeth."—Most ciné exposure meters are graduated so that they give an accurate exposure with the normal speed Kodak film. If you are using super speed film such as Agfa Novopan or Kodak super-sensitive, then the exposure should be half that indicated on your meter or one stop smaller; thus if you get a reading of 5.6 the correct exposure on the super-sensitive film will be f/8.

Another point to remember when using the panchromatic film, after having become accustomed to the orthochromatic, is that good exposures can still be obtained late in the day when the light is getting yellow. We have seen some surprisingly good shots taken quite late in the evening with super-pan film.

Relatively, super-sensitive and panchromatic films generally are much more sensitive in artificial light than in daylight. For example, the two films above-mentioned, while twice as fast in ordinary daylight, are at least four times as fast in artificial light, such as that obtained from incandescent lamps.

C. S. T., Clapham.—Briefly speaking, there are three different types of surface available for projection; plain white, matt aluminium and crystal bead—sometimes called crystal pearl. Of these three the first has the lowest reflecting power and the last the highest, but all three have their advantages and disadvantages. If you have plenty of light, a pure white screen, or, better still, white with a slight tinge of yellow, is generally considered best, as the picture appears uniformly bright over a wide angle. The crystal bead type of screen gives a very pleasing picture of great brilliance but unless you are close to the line joining the projector with the screen you do not see the picture at its full brilliance. The aluminium surface falls half-way between these two. This matter is discussed further in our "Apparatus Tested" columns this month.

C. L. A., Middlesex.—There is no difficulty whatever in obtaining ciné apparatus, both cameras and projectors, on the hire purchase system if you apply to our advertisers. Furthermore, you need not think you will be "looked down upon" for asking for such terms. In these hard times it is a very convenient way of obtaining apparatus, and we have been told by the biggest firms in the trade that a large percentage of their business is now done in this way, even with quite wealthy folk and people of title. Full particulars of hire purchase terms for any apparatus can be obtained on application to such firms as Messrs. Sands Hunter & Co., Ltd., Westminster Photographic Exchange, Ltd., Messrs. Wallace Heaton, Ltd., City Sale and Exchange, Ltd., mentioning this magazine.

BARGAINS

THIS MONTH'S SNIPS!—Patescope "Lux" Projector, complete, £16 10s.; Home Movie Projector, 75s.; Motor, 30s.; Super-attachment, 32s.; "Kid" Projector, 38s. 6d.; "Coronet" Projector, 30s.; Midget Movie, 30s.; Kodascope Model C with resistance, £8 10s.; F2.6 Ensign Autokinecam with case, £12 15s. All guaranteed perfect. Below.

PATHESCOPE 9.5-mm. FILM LIBRARY. Complete range. Summer Hire Rate, Supers, 1s. 6d.; 60-ft., 4d.; 30-ft., 2d. Also Exchanges. For Sale, Supers, 17s. 6d.; 60-ft., 4s.; 30-ft., 2s.—Stamp for Patescope Monthly and Literature.—The Amateur Cine Service, 50, Wilmore Road, Bromley, Kent. Telephone—Ravensbourne 1926.

PANCHROMATIC 9.5-mm. CINEART SAFETY FILM.—30-ft., 2s.; Processing, 2s.; Three Reels, 5s. 6d.; Special Featurette films, 3s. Liststamp.—Atkinson, 24B, Albert Bridge Road, S.W.11.

ELECTRADIX



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AMPLIFIERS.—W.E. 2-stage with valves £2, 3-stage portable type M III £3. **MICROPHONES** for Home Talkies of maximum efficiency and minimum price. No. 11 Sensitive pendant, solid brass case 6/6; Marconi Hand Mike 15/-. No. 12 Ring Pedestal 18/6. Announcers' Mikes as used by Scotland Yard 65/-. Deaf Aid Sets 18/6. **FULTOGRAPH PICTURE RECORDS**—Brand new £22 Kits for 32/6. **RESISTANCES and RHEOSTATS** for Projectors for 200 to 250 volt mains. Chargers for A.C. & D.C. Field Regulators and Switchboards.

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as described by IAN S. ROSS in the last issue of HOME MOVIES

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"HOME MOVIES"

SEPT. 1932

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THE EDITOR'S NEWS REEL

*"I go to visit the
Movie Man, for whom
I've writ a play."*

BEN JONSON

A.D. 1640.

ONE of the many advantages of amateur cinematography is that it provides a pleasing and instructive hobby for all seasons of the year. In Spring, Summer and the early part of the Autumn the Ciné camera proves an indispensable companion for making vivid and lasting records of family life, outdoor hobbies, sports, and holiday scenes. With summer time at an end the dark evenings afford us ample opportunity for the fascinating occupations of cutting, splicing and editing, while in the winter months the lessened camera opportunities are more than balanced by the pleasures of projection.

Night Movies

Not long ago—at least so far as the amateur was concerned—the taking of ciné pictures was confined to daylight, and only the best hours of daylight at that. Now with super-sensitive panchromatic film in both 9½-mm. and 16-mm. sizes, not only is our daylight range extended so that we can take splendid pictures even in the rain but, with no more electric light than can be easily provided in the average home, first-class interior shots can be taken. In our coming issues we shall publish several articles dealing with this fascinating branch of our hobby, thus proving once more that movie-making and showing are the ideal home entertainments.

The Libraries

Many, if not most, devotees of the hobby have begun with the purchase of an inexpensive projector, and to those of our readers who do not yet possess apparatus of their own, we would point out that now is the best time to make a beginning. With an inexpensive projector and a supply of library films, you can entertain your family and your friends without leaving the fireside, while with a ciné camera, a few lamps and the modern fast film, the most intimate home scenes and

family reunions can be charmingly recorded.

In pre-"talkie" days every picture theatre owner realised the importance of a musical accompaniment to his films, suitable incidental music playing a large part in the entertainment. Amateur cinematographers, for some reason or other, have rather neglected this aspect of presentation, but now that motor-driven turntables and electrical reproduction by means of pick-ups and loud-speakers are avail-

HALF-GUINEAS FOR IDEAS!

**THREE HALF-GUINEAS
ARE AWARDED EACH
MONTH FOR THE
BEST HINTS AND TIPS
SENT IN**

SEE PAGE 168

able to all, this omission is being rapidly remedied. Home talkies, too, have passed the experimental stage.

In order that our readers may be fully advised not only in the matter of commercial apparatus but also in the principles behind home talkie production, we have arranged to publish a series of articles, commencing in our next issue, from the pen of Mr. Bernard Brown, B.Sc., author of "Talking Pictures." We shall also continue to publish from time to time descriptions of our readers' experiments in the making of home talkies, together with many informative articles on sound reproduction.

The New Institute

We are glad to find that the newly-formed Institute of Amateur Cinematographers, which was announced in our last issue, is making rapid progress. With that keen amateur cinematographer, the Duke of Sutherland, as President and with the help and co-operation of such experts and enthusiasts as Mr. Adrian Brunel, the well-known director, whose articles in our pages have been so much appreciated; Mr. Paul Rotha, the founder of the Film Group and well-known for his contributions to the literature of the subject; Sir Malcolm Campbell, who numbers amateur cinematography among his many other interesting hobbies; Lady Pearson, who is so much better known to us all as Miss Gladys Cooper, and many other well-known people, its success is now assured.

"Home Movies" Cup

In order to encourage the new Institute, particulars of which will be published regularly in our pages, HOME MOVIES has arranged to present a handsome Silver Cup to be competed for by its Members in a competition, particulars of which the Institute will announce in due course. It is intended that the HOME MOVIES trophy shall be an annual award for meritorious work in amateur cinematography.

One final word: the circulation of HOME MOVIES is increasing so rapidly that many would-be readers failed to obtain their copies last month. The whole issue went out of print on the day of publication and, although there will be a large increase in the number printed of the current issue, many people who have not placed a standing order with their newsagents may again be disappointed. If you like HOME MOVIES—and we are sure you do—may we ask you to order your copy in advance? If you do not, we shall both be disappointed! THE EDITOR.

From Egypt

THE EDITOR "HOME MOVIES."

DEAR SIR,—On page 8 of your first issue, I notice with interest your article on slow motion pictures, and I shall feel much obliged if you will kindly put me in touch with the manufacturers of the respective camera with a view of purchasing one if found suitable.

Sincere congratulations to your new paper. I find it excellent indeed and far-reaching to the benefit not only of amateur cinematographers but professional as well. A subscription order has already been placed with our local booksellers.

With anticipated thanks for your kind attention to the above enquiry and successful long life to "HOME MOVIES,"

Yours, etc.,

STUDIO ALVISE,

(Signed) SECRETARY.

2 Mahd. Pasha El Falaki Street,
ALEXANDRIA, EGYPT.

From New Zealand

THE EDITOR, "HOME MOVIES."

DEAR MR. EDITOR,—I wish to congratulate you on the Home Movie Publication. It has filled a long-felt want and its success is assured.

The "HOME MOVIES" will be a source of information to all amateurs—especially so to amateurs in New Zealand—as we do not possess the intensive film libraries, etc., of those in England. Amateurs will realise they now possess an exclusive publication, and in my small experience I have gathered some information with regard to "stops," "light," and "exposure," which you would be welcome to use, if you care to have same.

Yours, etc.,

(Signed) W. G. BURN

109. Hataitai Road
HATAITAI, WELLINGTON, N.Z.

From Vancouver

"HOME MOVIES."

DEAR SIR,—Congratulations on your new magazine, which I thoroughly enjoyed reading, and which I am looking forward to receiving in the future. . . .

Yours, etc.,

E. SCHEEL.

301, Blenheim Court
1209, Jervis Street
VANCOUVER, B.C., CANADA.

From Montreal

EDITOR, "HOME MOVIES."

DEAR SIR,—A friend of mine handed me a copy of your first issue of "HOME MOVIES" about a week ago. I have since asked him to send you my subscription for a year.

I write you now to congratulate you on this your first issue of "HOME MOVIES." . . .

WE'RE GETTING AROUND!

A FEW SELECTIONS FROM OUR MAIL BAG

I note your final word on page eight, and think you are off on a very good start. My only surprise is that you were not in the field years ago.



Lord Dunedin is a keen 9½-mm. user. Here he is seen filming the Aboyne Highland games. Notice the camera support and the Hugo Meyer telephoto lens

Might say in passing, that we have noticed in Montreal that more films of English production are shown in our larger theatres, and I consider the photography of the English productions—particularly of the interiors—far superior to those of Hollywood, and the acting is not to be compared. As an Englishman, I wish them every success. Yours, of course, is the amateur field.

I am not a young man, being born in 1869, and have had my Movie

"Filmo" and Projector for only four years, but I get a great deal of pleasure out of it. I may say that I have about thirty-six 400-ft. reels edited and titled, and with the exception of four or five reels these are all my own photography.

I think you must have made considerable progress in England within the last four years as I had great difficulty in borrowing a projector to show my friends what Home Movies really mean. I was there in the summer of '28. For instance, in Hull I could not rent a projector; the same thing in Bradford, the nearest place being Manchester; so few of the homes were equipped with electric light that in Yorkshire I had to give up in despair and did not show any pictures there—in fact, the only place I could was in London.

You are probably wondering by now what all this has to do with your paper. I simply want to wish you every kind of success, and will look for your publication monthly.

Yours sincerely,

(Signed) DENT HARRISON.

HARRISON BROTHERS, LTD.,
MONTREAL.

"Pathkin" Answered.

THE EDITOR,

"HOME MOVIES AND HOME TALKIES."

DEAR SIR,—In reply to the superbly original (?) letter of your disgruntled correspondent "Pathkin," I, too, have had many disappointments in the course of my cinematic enthusiasm, and most of them have originated from mentalities of the same type as that of your correspondent. His letter shows him to be devoid of the ordinary psychological susceptibilities that are box office draws and, *ipso facto*, must have a large appeal.

If he had seen any number of amateur films he would have found that a number of them are very original and not in any way worthy of his destructive criticisms.

Perhaps "Pathkin" would like to start a new national organisation to uphold his ideas, in a manner similar to a number of other fustianed amateurs (?) in their search for publicity!

It is this unfortunate bickering that is gnawing the vitals of the amateur ciné movement throughout the country. Why don't amateurs say something constructive instead of merely piling up the destructive debris of their minds on the garbage heap of bickering?

Let "Pathkin" and others of his ilk bring forward the new idea whose absence they moan and possibly all will be well.

Lest it should be thought I was seeking some of the publicity I condemn, I sign myself,

CRYSTAL, BOURNEMOUTH.

EDITING YOUR SUMMER SHOTS

A Pleasant Autumn Pastime

By ORLTON WEST



Photo: Mallinson

If you haven't bought your ciné camera yet, here are two more reasons for getting one! Don't forget that films like this can now be taken with artificial light indoors!

YOUR summer holiday films may still be in separate reels—or you may have joined them together. In either case, judicious editing will usually work wonders with them.

Your aim, as editor, is to arrange the order of scenes so as to produce the most telling effect upon your audience.

And by building with pieces of film, you may lead the spectator's mind in any direction you may desire.

forms a narrative of organised dramatic form, instead of a wandering commentary.

Sequences

For example, you may have secured some "shots" of the family bathing on the first day of their holiday, and some other bathing scenes of a general nature, on a different day, and reel.

From practical experience I have evolved the method of dividing a large sheet of brown paper into squares about 2 inches across, cutting each scene length of film, rolling it up, securing it with an elastic band, and placing it upon its numbered square. These numbers correspond with those against the scenes on the preliminary list.

Scissor Work

It will be understood, therefore, that the success of a film depends much upon skilled scissor work.

Faced with a mass of film shot on holiday, without the guidance of a story, or even of a scenario, you will need to compose it according to a plan.

The simplest plan, of course, is to make a chronological narrative of it. That is to say, to join up the reels as they were "shot"—the journey to the seaside, miscellaneous events at the seaside, and the journey home, etc., etc.

But even this entails more than mere splicing.

And if you wish your film to be interesting as a whole, and do not wish three-quarters of it to be a dull excuse for a remaining quarter of real entertainment, it becomes necessary to organise the material at your disposal—to edit, not merely to join it.

Getting Familiar

After rejecting pieces which will be obviously useless, such as very under or over exposed lengths, tail ends of reels, etc., join the remainder into a single roll, and run it through the projector several times, until you are familiar with it.

Then make a list of scenes—noting each one briefly on a separate line, like blank verse—and number them.

The next stage of work should be done on paper.

Being already familiar with every scene on the screen will simplify their re-arrangement in a new pattern—any pattern you wish, but one which



Photo: Mallinson

Don't wake me, I'm dreaming!

Would it not be more effective if these two groups of scenes were welded together to form a single "bathing sequence"? The activity of swimming and diving could then be conveyed more vividly.

Similarly, you may have secured traffic scenes on the way to the seaside or country, and "shot" others of the Sunday evening car parade on your way home.

The variety and interest of your film would be enhanced by eliminating such repetition, and joining all the best traffic scenes together to portray, say, the return home; and using some different indication of the departure—packing activity, for example.

A Useful Scheme

Having thus decided upon the new order of scenes, and written a scenario according to it, the next thing to do is to translate this scenario into celluloid.

Order Vital

The job now becomes the simple one of picking out the rolls as the scenario directs, and joining them together.

You now have your scenes in the desired order.

They must now be cut to correct lengths, so as to give them a correct time value on the screen.

You may, for example, have exposed 100 feet of Tommy digging sand castles, but find that only a third of the length is worth retaining, some of the "shots" being badly framed, too short, or too jerky.

These are best removed, together with any others which merely repeat action already shown. For it is better to discard film than to prolong and spoil a scene just for the sake of using every foot of film you have taken.

Constructive Editing

It was common, in days of silent British films, to spoil the picture for the sake of the scene. A producer who had spent hundreds of pounds upon a five minute cabaret sequence would insist upon its inclusion in the completed picture, although only a minute of cabaret was needed.

Tommy's digging episode will be most interesting if portrayed by a variety of fairly brief scenes—a medium shot of him digging, a close shot to pick out his smile, or the growing height of the castle; then other medium shots from different angles.

This constructive editing is made possible only in the "shooting."

(Continued on page 179)

HOW IT'S DONE!

OR
THE GENTLE ART
OF CINÉ FAKING



A station scene from "Rome Express," the new Gaumont-British production. A typical example of modern studio realism



Another view of the "Rome Express" sets. Observe the full-size locomotive—built of wood and plaster! The small scene below it was photographed through a carriage window! Notice attention to detail in the railway announcements.



In "Jack's the Boy"—another British production—a whole street of house and shop fronts was built up at Elstree. Both day-light and artificial light were used for exterior sets

★ ★ ★

On the right we see the elaborate staging and lighting used for a studio set depicting Jack Hulbert leaving a restaurant

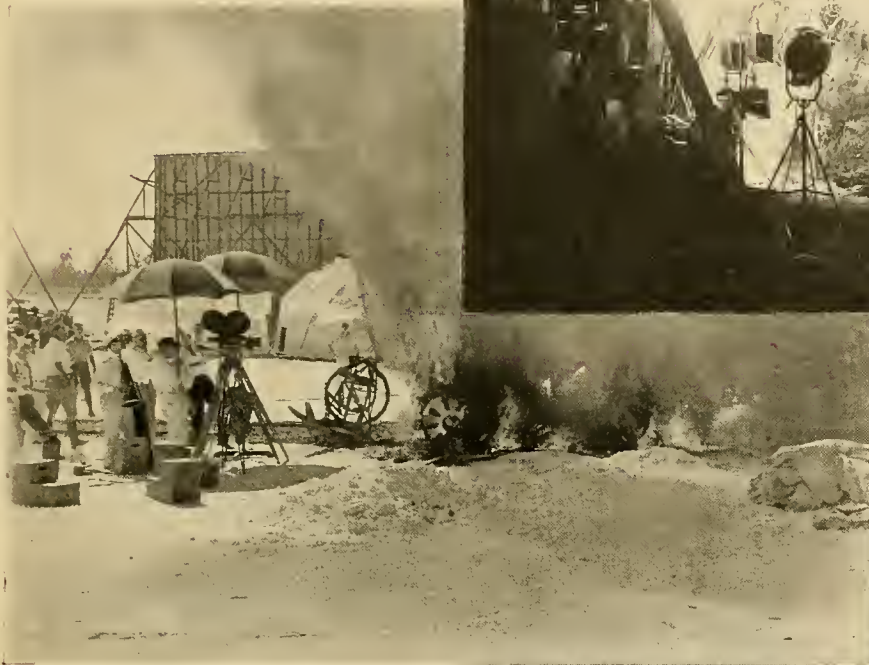


TYPICAL SHOTS

FROM
BRITISH AND
AMERICAN FILM
PRODUCTIONS



Above: A delightful rustic scene built up in a studio for a "British Lion" production at Beaconsfield. The battery of high-power lamps is clearly shown



Swelting in the snow! Filming an air crash in "Dirigible." Salt was used to simulate snow, and the sun was so hot that the cameramen and directors worked in their shirt sleeves!



Above: Building London in ten weeks! That was the job which the head of the Fox miniature department and his several hundred workmen took on in order that the scenes in "The Sky Hawk," Fox screen epic of British aviation in the world war, might be absolutely authentic. Even the mists hanging over the city are reproduced so that the searchlight beams may show up naturally



On left: Gene Gerrard, with Jane Carr, enacts scenes for his B.P. film farce, "Let Me Explain, Dear," before a sheet of ground glass on which scenes of the river already filmed will be projected from behind, both actions being filmed simultaneously



ANIMATED CARTOONING

Photography and Animating Hints

By *TEN SHAW*



AFTER the drawing has been completed for an animated cartoon, the work is only half finished, for the making of the film; the developing, printing and editing, all play their part in the finished moving picture one sees projected on to the screen.

Taking things in their natural sequence, we first come to the camera and the gear attached, necessary for photographing the various drawings in the correct order to make the work of the artist "live." The camera is similar to the ordinary cinema-camera, with one great difference, and that is in the speed the film travels across the lens field for exposure, in ratio to the number of turns of the crank handle. Whilst the cinema-camera exposes eight pictures to one turn of the crank, our cartoon camera must only expose one picture to each turn. This is obvious when one remembers that very often the drawings are changed in the course of operating for each exposure on the film.

The Camera described

The camera, Fig. 1, is a light proof box that contains two boxes or magazines, one at the top (A) for unexposed film, and one below (J) for the exposed film. The film (B) is threaded out of the top magazine (A), via (C), over the sprocket wheels (D), which register into each little slot on the film edge, through the film gate (E), behind the shutter (F) into the operating claws (G), which pull the film down three-quarters of an inch each exposure, and then over another sprocket (H) into the exposed magazine (J). A focusing tube (K) enables one to make sure of a clear image before starting; an eye-piece cover (L) is placed over this at the back when operating. The shutter (F) is a disc that has a section cut away. This rotates in gear with the crank and flashes the light on and off between each exposure. The shape of

the shutter is approximately as Fig. 2, but the area of the opening can be altered to suit the lighting conditions. (Fig. 2a.)

The camera is built into a framework overhead so that it will photograph from above whatever is placed on the copyboard below. One revolution of the camera mechanism photographing one picture, which means one-sixteenth of a foot of film. For simple work this can be operated by

hinged glass frame to press the drawings flat. These hinges should be outside the field so that all four sides may be clear to work continuous backgrounds from left to right and top to bottom freely. (L) are the lights which must be adequate in covering power and evenly distributed over the board.

Four powerful lights at each corner of about 500 candle power each would be sufficient for the amateur,

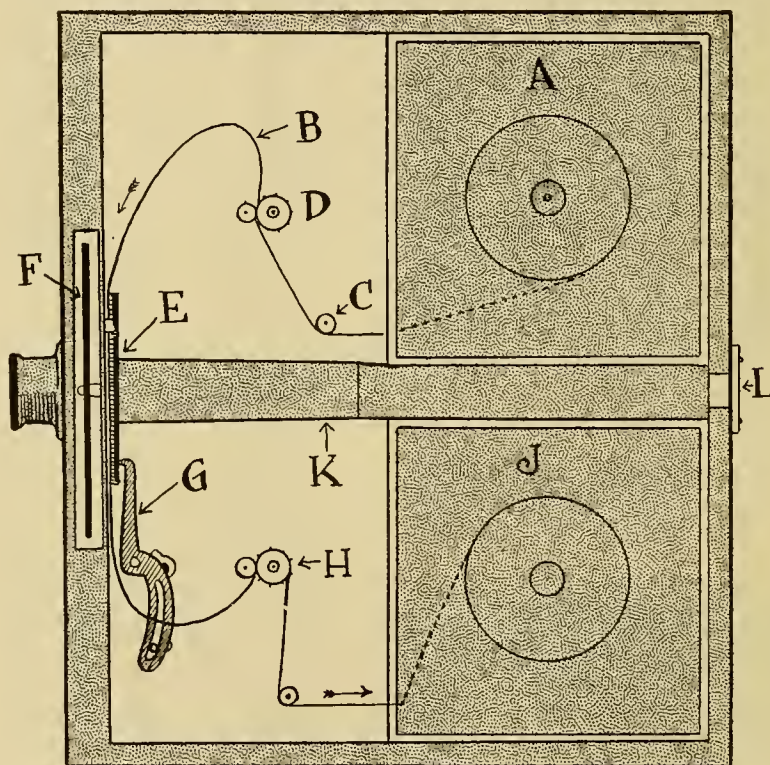


Fig. 1.

a handle wheel conveniently placed at the operator's hand, but in more complicated work and when a lot of lettering has to be done, a geared motor is coupled to the camera and operated by a switch, preferably a foot switch; thereby giving more freedom to the hands for manipulating the drawings on the copyboard.

Reference to Fig. 3 will explain the camera apparatus. (c) is the camera held in place at the correct distance from the board (b), for the focal length of the lens which will have a fixed focus. The board (b) is "pegged" exactly the same as is the drawing desk so that all drawings readily fall into register. (Fig. 4.) It has a

although a better method is by mercury vapour tubes. The great advantage in using the mercury vapour tubes is that great heat is eliminated, for although the height of the camera and the lights must be great enough for the operator to work conveniently over the copyboard, it will not be sufficiently high to prevent great discomfort from the heat generated by the ordinary light bulbs. It is hardly necessary to say that the operator must use a green eye-shield to protect his eyes from the downward glare.

If an electric motor is used for turning the camera, a revolution counter should be fixed to register the long exposures for titling, and also



Fig. 2.



Fig. 2a.

Shutter blade shapes

to ensure accuracy in the case of repeats or reverses of any great number.

So much for the camera gear. We shall return to it later to explain various points that occur in the actual animating of different types of copy.

Having prepared a set of drawings and a scenario we are ready to start operating, but before commencing on a full reel of film it is best to take a trial length of a few feet only to test the lights, focus, etc. If the artist is also the operator, then he will know just what he requires, for much of the artist's work can be saved by judicious operating. If the artist is not operating his own film, then each set will need to be numbered in sequence also for repeats, to work with a written instruction sheet as to the exposure for each drawing and when one or a set of drawings have to be repeated or reversed.

A Simple Subject

To illustrate this, our subject is a simple one. A chicken spies a worm just looking around out of his hole. The chicken pauses, after the worm has had a look round. Then he dives and snatches the worm, pulling backwards and forwards in a tug of war until the worm pulls the chicken's beak into the ground, whilst the worm's tail pops up a few inches away and hits the cock on the head and "outs" him.

Drawings 1, 2, 3, 4, 5 and 6 would be exposed for two frames each, then 6 would get two extra for a "steady" before reversing the order and exposing 6, 5, 4, 3, 2 and 1. This will give the worm a movement, but the chicken's head is stationary, except for his eye rolling. This is done by cutting a hole for the eye and moving in a circular motion the pupil on a loose strip. The complete movement can be repeated several times before the chicken's head moves towards the

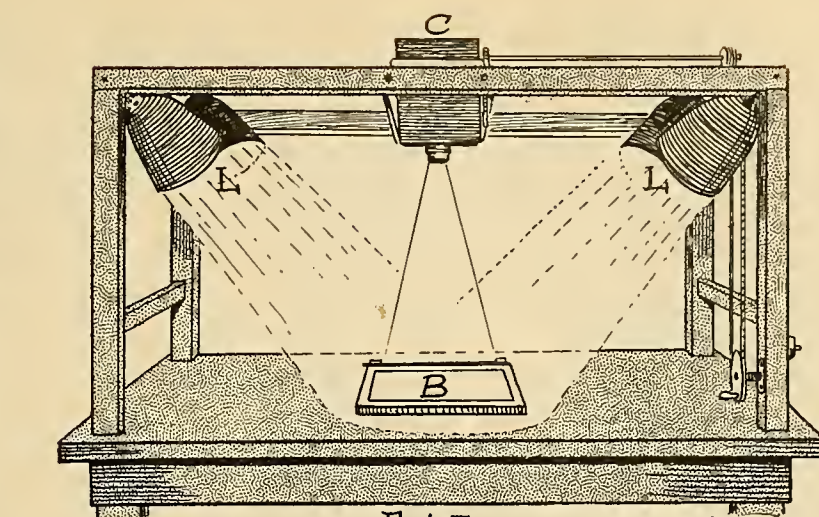


Fig. 3.

worm. This movement should only have one frame or exposure for each drawing as the movement is quicker. The tussle then takes place, Nos. 15 to 21 being carried through and then repeated backwards for several times until the chicken's head gets stuck in

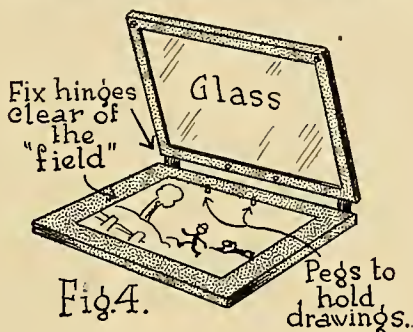


Fig. 4.

the ground. It is then held for ten frames or longer whilst stars or sparks appear above his head from the force of the shock. This sort of thing can be painted on the glass that presses the copy down and wiped off each time and another set drawn a little further

Titles and scenes that remain before the eye from the projector for several seconds are not, as one may suppose, a "still" kept on for the necessary length of time, but the same title or scene operated a sufficient number of times to make up the required footage of film to show for a certain period, so that if a title is required to be shown on the screen for ten seconds, it would be necessary to take 160 exposures all of the one title. This would obviously be a laborious task hand operating, and a motor-driven camera with a revolution counter would be a very great asset.

Fading out

Very often, it will be noticed that the title does not jump straight on the screen but fades in slowly. This is done by using a vignetter (see Fig. 5). This is fixed on the front of the lens and the operation started from a pin point aperture, gradually enlarging until it is fully open. These vignetting devices can be obtained all made up, and consist of a number of crescent-shaped segments which move in and out in unison. This is often used for a cross dissolve, that is, fading out one picture and fading in another on the top of the previous one. The principle is, that as the hole in the vignette gets smaller so the light entering through the lens is diminished, and consequently the whole of the sensitive properties of the film are not used up. The film is then re-exposed, starting from a full stop-out and getting gradually lighter with a new drawing, the old drawing in the meantime will have got gradually weaker as the new one gets stronger and the second figure takes the place of the first as if some mysterious transformation has taken place.

A simple method of opening up a title gradually is to use strips to cover the lettering and to pull them along the lines of the lettering, exposing each letter in turn until all are visible.

Much of the artist's time can be saved by drawing on the glass over the drawings any stunt effects, especially

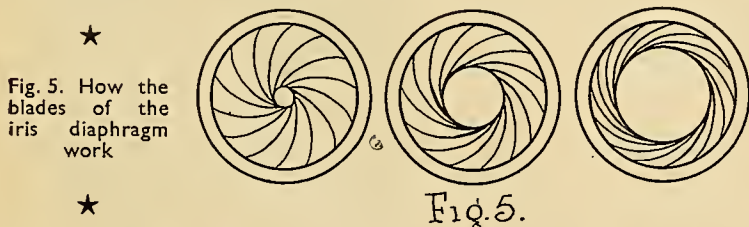


Fig. 5.

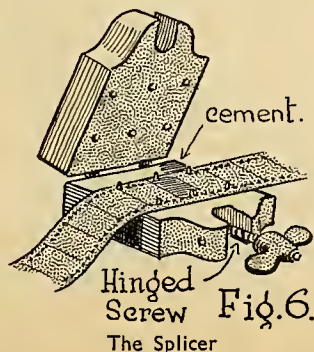


Fig. 6.

off. In this case, the drawing is not moved as the action is stationary; only the "effects" are moving.

All this takes every attention of the operator to keep each movement going smoothly, and in sequence with the rest of the action in the picture. It will also be obvious that the operator can decide on the length of the film himself if necessary, although only a certain number of drawings have been done. Repeats and stunt effects absorb a lot of footage, and with care makes a more interesting piece of action than a number of individual drawings.

THE HEART OF A SCHOOLGIRL

SOME CINÉ FUN AND THE PROFITABLE SEQUEL

VERY many girls' schools make a yearly effort to collect money for charities of varying kinds—local hospitals, nursing associations, child welfare in all its branches, missions at home and abroad, and so on. And surely just now a feeling has arisen that the type of Bazaar so familiar in schools is just a little unfair on tradespeople who are struggling under such unfortunate effects of trade depression. Faced with this problem the school in which I work, a large High School for Girls in London, tried to think of new ways and means of raising money without hardship to others, and we decided that the least harmful method was that of entertainment. Dramatic costumes and scenery and the necessary properties for a play are apt to run away with rather a large margin of the profits, so it was decided to try to make a film of four hundred feet length with additional length for captions if they were needed. The first main work was the story, modelled on the foolish type of school story that the children seem to love and the staff decry, but with every intention of exaggerating its foolishness with a desire to ridicule such books, the English mistress wrote a perfect story, complete with loves and passions, jealousy and hatred, prigs and cribs, successes and disgrace, not to mention a first-rate fire with leaps into blankets and safety.

This done, we started to produce in any odd moments, such as recesses and dinner hours. The weather was bewitched, glorious sun would turn to rain the moment the motor of the camera was set working, the camera itself went wrong, entailing a journey to Kodak's to get something adjusted and then waiting several days for it to be done, colds and such like took away the principal characters on the days that they were most required; but on the days when all went well an enormous amount of fun was got out of filming and acting, and not a little by those who watched. The fire

presented great difficulty; smoke, volumes of smoke, is essential if it is to come convincingly out of doors and windows. The science staff tried all their arts to produce enough, but without success; firework makers were approached, but in these days everyone seems to have mastered the elimination of smoke. I believe in the end we had to thank Gamages for the suggestion of the type of smoke

clever and athletic Cynthia. Sadly the head mistress is told by the classics mistress, who, although devoted to Cynthia, has strong convictions about fair play, and Cynthia is removed from the middle of an important hockey match (which is being umpired by the games mistress) and sent to the ranks of the watchers, her place (in goal) being taken by Arabella, who very shortly succumbs to a raised ball

which knocks her out.

Cynthia, seeing her school in danger of losing its honour, rushes on to the field again and is just in time not only to save a certain goal but to run up the field and shoot the winning one. (Those who are quick sighted, and here we hope there are not many, will notice that she starts her triumphant dash with a dark sweater on, continues in a white one, and finishes in the dark one again. It was too much to cut!) The story might have finished here, but no! "Tortured by jealousy, Arabella plotted a sinister vengeance. . . . Came the chemistry class." Choosing a suitable moment, Arabella inserts some liquid into Cynthia's little cooking crucible and—whoof!—the school

burns. Fire drill signals are rung like fury, fainting girls are gallantly carried on the shoulders of others, all are safely got out. But—"where is Miss Blenkinsop?" All eyes turn to the upper windows, where stands that poor lady hysterical with fear. "I will fetch her, let me go," says the brave Cynthia. With tears of admiration and gratitude, Miss Heroin allows her to go; she appears beside her head mistress, urging those below to get a blanket. This is spread, and with much coaxing (and a little pressure from behind) she jumps—no, falls—into the safety of the blanket. Next, Cynthia, not a moment too soon, for the flames are eagerly licking round the window sill and the smoke is suffocating, makes the perilous descent. Follows con-

(Continued on page 179)

IN LONDON TOWN



Photo: Topical Press

A charming study from the film "Cries of Old London," recently shot in Clifford's Inn, off the Strand. These old-world backgrounds should not be ignored by the amateur

bomb that is used to detect cracks in drain pipes. Nothing could have been better.

As the film reached its final stages it had to be cut and joined and re-cut and rejoined, and in one or two places refilmed where the first attempt was not up to our standard, and it was a proud moment, and one of tense excitement, when the final film was shown to a small, very critical audience. The captions had been made by the simple, but effective method of filming a blackboard. This, roughly, was the story of the finished product. Cynthia True adored the classics mistress, so also did Arabella Proud, her rival. Presentations of flowers led to feuds on the playground and finally culminated in the playing of "Kelly's Keys to the Classics" on the desk of virtuous,



An exciting moment in a "Co-optimist" home-talkie film

DO YOU USE THE LIBRARIES?

MAKING THE MOST OF YOUR PROJECTOR

By S. U. LLOYD

I WAS surprised to find the other day that a friend of mine who has had a 16-mm. projector for some years had still to take out his first Library film, though he has taken many dozen reels of travel pictures, family shots and not a few what may be termed popular science pictures; and it was only when the question arose as to how often he used his projector that the secret came out.

"We do not often use it now!" he said. "Only when we have friends in who have not seen my travel films. I do not take many films in the winter, so there is nothing much to show!"

"Why don't you hire a few Library films?" I asked. "There are hundreds of good pictures available in the different Libraries, many of them full-length features which have previously appeared in the professional theatres."

"It is all right for you," he said, "you are in London and can run round and get them whenever you want! Remember we are thirty miles from London and I can't be bothered to go to town every time we want a couple of hours' evening entertainment."

"There is no need," I replied. "You have only to order them by letter and they will be sent down by return. What is more, the hire is only reckoned from the time they reach you, the hiring firm, so to speak, splitting the postage time with you, they paying for one-half and you the other."

"This sounds interesting," interposed his wife (and I noticed that the children were pricking up their ears). "You didn't tell us about this, John. It sounds a splendid way of entertaining our friends on a cold wintry evening!"

And so we began talking about the possibilities of the Libraries, their contents and the ways and means. Both silent and talkie films are now available (the latter, of course, are only of use to those who have the suitable apparatus), and even the 9½-mm. user has a very wide range.

Pathé, for example, run an excellent Library, and if you have a super reel attachment for your machine, or, even better, a "Lux" projector or the Bolex Model D, which shows both 9½-mm. and 16-mm. films, you have a very wide variety. Such film



Phyllis Monkman and companions in a "British Talkatome" Library film

classics as "Metropolis," "The Cabinet of Dr. Caligari," "Vaudeville," "Michael Strogoff," and many others are available in super reels.

The cost of an evening's entertainment can be very easily calculated. A 300 feet reel, for instance, runs for approximately a quarter of an hour. Pathé Hire Service operates as follows—a book of coupons is purchased intact by the hirer, who is then entitled to borrow one super reel for each coupon for a period of one week from the receipt of the film. A book of 12 coupons, valid for six months, costs two guineas or a book of 24 coupons costs £3 10s. Calculating on the more economical £3 10s. rate, this works out at less than 3s. a reel a week, and, of course, you can show the programme as many times as you like during that week without further charge. Four super reels may be borrowed at a time and quite a large catalogue is available.

The smaller reels can also be hired and a complete illustrated film catalogue for both super reels and other sizes can be obtained for 6d.

The 16-mm. user is still better catered for. Messrs. Wallace Heaton, for example, who also conduct their Library on the coupon system, have full-length Charlie Chaplin films, many Felix the Cat cartoons, and that excellent series of animated cartoons

known as "Out of the Inkwell." Comedy, Farce and Drama and such well-known pictures as "The Hunchback of Notre Dame"—full-length features running for a couple of hours—are included in this Library; a catalogue of these Library films is available free on application by mentioning this paper.

Those readers who are fortunate enough to own sound-on-disc Home Talkie apparatus designed to run at 33½ revolutions (British Talkatome, Ltd., Bolex, Western Electric, etc.), not only have the silent films available but a series of highly interesting Talkies in the Library operated by British Talkatome, Ltd., who incidentally have the largest Home Talkie Library in the country at the present time. Their films and records can be



Ricardo Cortez in "Eagle of the Sea" (Kodak Library)

used on any 33½ revolution disc Home Talkie apparatus, and among their "star" features are a series of highly amusing films made by the Co-Optimists: Story Telling by Seymour Hicks and other British films. A number of modern travel films with running commentaries of an instructive nature (spoken, be it said, in English and not American!) are features of this Library.

The R.C.A. Photophone, who recently introduced their 16-mm. sound-on-film apparatus on the British market, are just getting under way with their sound on-film Talkie Library. There has been a little delay in getting it started, but we understand that good progress is now being made.

The silent Libraries run by the Kodak and Ensign companies are also well known, the former charging for each hiring without recourse to the coupon system, the rate of hire being graded according to the class of film. An abridged catalogue can be obtained free by mentioning this magazine and for the full descriptive catalogue a small fee is charged. The Ensign Show-at-Home Library will also supply a catalogue free if HOME MOVIES is mentioned, the coupon system being adopted here as in a number of other Libraries.

In addition to those already mentioned, there are a number of local Libraries in different parts of the country, such as that conducted by the Amateur Ciné Service at Bromley, Kent, and several excellent Libraries in the Manchester district. Readers should make a point of inquiring at their ciné dealers to see what Library services are available—9½-mm. users are particularly well catered for in this respect.

In arranging an evening's entertainment, it is a very good plan to break up one's own films with an occasional Library film. To do so is to make no reflection whatever on the home-made films, and the variety so introduced usually enhances the interest of all.

Many ciné enthusiasts use Library films as much for study as amusement. A well produced professional Comedy film run through a number of times affords a tremendous amount of instruction in the art of condensation, cutting, obtaining effects, and so on. If the film is well made the "mechanism" is rarely noticeable on the first showing, and only after a few runs, when the novelty of the film has worn off, will the skill of the producer be noticed.

A study of the various Library films available will greatly assist the reader of Mr. Adrian Brunel's articles, particularly as some of his own productions will shortly be available in the leading Libraries.

To present a good evening's entertainment with Library films it is not merely necessary to obtain the



From "Alf's Carpet" (Ensign)

films themselves and display them without system. Be sure that your projector is set up and accurately focussed on the screen, with everything to hand and the seating properly

arranged before a single member of the audience is allowed in the room. Nothing is more irritating than a last-minute scuffle and rearrangement of seats, arguments as to who shall sit where, and a final altercation when it is found that auntie's head cuts off half the picture. There is no need for this with a little care beforehand, although far too often it is looked upon as an inevitable accompaniment of home ciné projection.

In pre-Talkie days every professional theatre had either its orchestra or, in the more modest shows, a piano accompaniment. To run



Eavesdropping in "The Flag Lieutenant" (Ensign)

a silent film without a suitable musical accompaniment is to miss half the pleasure. Nowadays, with gramophones, electric pick-ups which can be plugged into the wireless sets, and the various twin turntable schemes mentioned in this magazine, by means of which one can "fade" immediately from one record to another, there is no excuse for the absence of a suitable musical accompaniment.

The only break in the continuity of home ciné entertainment which in most cases is unavoidable is the pause for the changing of reels. As soon as the end of a reel approaches, the operator should keep his hand near the front of the projection lens, so as to avoid the irritating flash of white light which comes on the screen as soon as the film has run through the projector.

Of course if you are fortunate enough to have a second projector available (sometimes this can be arranged with a friend) the second reel can be kept ready threaded in the projector and switched on immediately the first reel is finished. Even when this method is adopted, care should be taken to avoid the irritating white flash on the screen or the excellent effect of continuous projection is lost.

It is interesting to note that when the Prince of Wales and the Duke of York are showing their own films before the Royal Family the twin projector method is used. The many new readers of HOME MOVIES may be interested to know that a full description of the ciné activities of the Prince of Wales, Duke of York and Duke of Gloucester was published in our June and July issues. The three Princes are all keen cinematographers who regularly patronise the Libraries.



From "Pony Express" (Kodak)

THE HOME MOVIES Monthly Prize Competition continues to be very popular, and many excellent entries have been sent in again this month. From these we have selected for the first prize the very clever scheme sent in by Mr. Stanley Cooke, of Newcastle-on-Tyne, enabling any ciné camera user to obtain the much coveted sub-titles with animated backgrounds. The second prize this month goes to Mr. John W. Mantle, of Beckenham, for an inexpensive but thoroughly practicable method of obtaining iris effects at a negligible cost; and the third prize to Mr. Joseph Fogden, of Bolton, for a very practical outfit—costing only 5s. 3½d. 1—for the development of a complete 30 foot reel of 9½-mm. film.

Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile we are repeating our offer to readers, and next month three half-guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own artists will prepare the necessary finished drawing for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method is more likely to win a prize than a long drawn-out description of something which is difficult to make.

Entries for Competition No. 3 should reach our office before the 15th of October. The editor's decision will be final.

TITLES AS ANIMATED BACKGROUNDS.

ALMOST every standard talkie film now commences with sub-titles super-imposed on a moving background having a bearing on the general matter of the film itself.

After months of experimenting with every known method of sub-titling, cut-out letters, patent gadgets galore, and all the usual devices, I at last hit upon a device that gives one the effect mentioned above at a cost of about two shillings and a very little trouble.

Obtain two pieces of 26-ounce glass about 7 inches by 9 inches; a pot of white poster paint; a fine brush. On a piece of white paper rule a rectangle 6½ inches by 6 inches. Lay a sheet of glass over this and secure with drawing pins. Paint in the rectangle in white with the aid of a ruler, the line about ½ inch wide. Measure the exact centre of the space inside this and mark with a white dot.

Now take your camera and look at the viewfinder. Measure the distance of the centre of the finder vertically and horizontally from the centre of

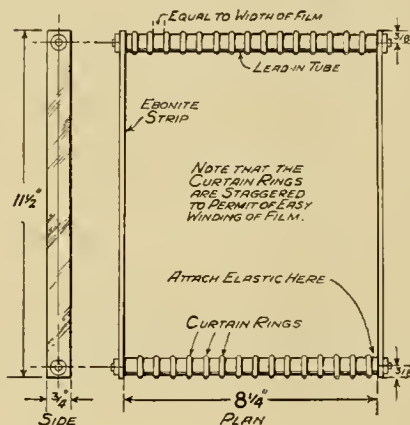
OUR MONTHLY COMPETITION

THREE MORE WINNERS

the lens aperture. Remove the glass from the paper and mark the distance obtained above to the right and above the centre point. Now replace the glass and mark this point on the glass with a white dot.

Now write in white ink your title. If you are a poor artist, get a magazine with advertisements in it. Lay the glass over the letter you require on the book and trace it in white on the glass. Use the poster paint quite tacky but not too much of it. In a very short space of time you will be able to produce excellent titles.

Now get a piece of stick 20 inches long and holding one end in your left hand get a friend to hold the glass



Mr. Fogden's ingenious developing frame for 9½-mm. film

so that you get the second white dot on the centre of the cross lines in the viewfinder, with the stick keeping the distance correct.

Now take your lady friend smiling behind the glass, or a train passing, or anything else appropriate, using the 20-inch lens. The darker the background the better.

You will find that using ordinary reversal stock of about 400 speed, a normal exposure is exactly the same as you would give the background if you were not titling.

The result when processed will astonish you. The real professional backgrounds are there in all their beauty with your title in brilliant white letters in front. The extraordinary finish this gives to an amateur film can hardly be realised and quite rough lettering, if straight, looks excellent. There are no experiments in centreing to be made as in the method published in your competition last month.—STANLEY COOKE, 4, Victoria Square, Newcastle-on-Tyne.

2nd PRIZE.

I WANTED to obtain iris effects (not fades), using 16-mm. film, and on making inquiries at dealers was shown a very clever piece of apparatus priced at about £3. Alternatively, the dealer suggested I should obtain a large secondhand lens and remove the iris and use that in front of my ciné camera. This was also going to cost a good deal.

However, with the following piece of gear I can obtain very effective iris vignette effects, the apparatus costing no more than a few pence. I obtained a piece of oak (it must be hard wood) 18 inches by 2 inches by ½ inch. At 2 inches from one end I drilled a hole ¼ inch clearance. This takes a ¼ inch Whitworth screw and fastens the camera to the board. At 4 inches from the same end I drilled a slightly smaller hole and forced a ¼ inch Whitworth screw into it. Being oak, it carries the thread and screws firmly to the tripod. Then, from wood and strip brass I built a light slider to slide along the board with clips to carry a piece of card vertically.

This card has a hole cut in the centre so that when it is clipped in the slider, and the latter run to the camera end of the board, the hole just passes over the lens mount. The card is covered with black paper, care being taken that no white "whiskers" show.

To iris in, the camera is started with the card at the far end of the board and the slider moved up to the camera, taking about one second to cover the foot or so of travel. To iris out, vice-versa.

Two "snags" have cropped up in practice, which are very easily remedied. One is that it is impossible to black out completely. The answer is to splice in a few frames of dead black. The other trouble is that it is necessary to keep the card in as deep a shadow as possible. This can be done by getting someone to hold a coat over the camera and cameraman.—JOHN W. MANTLE, 56, Croydon Road, Beckenham, Kent.

3rd PRIZE.

MAY I describe a simple frame for the development of 9½-mm. films?

Materials	s.	d.
2 strips of ebonite, each 11½ inches by ¾ inch by 3/16th	0	8
2 ebonite lead-in tubes, 8¼ inches long	1	4
2½ doz. bone curtain rings to fit tightly on to the lead-in tubes	0	6½
1 12-inch by 10-inch developing dish	2	9

Complete outfit for development 5 3½

Construction

About ⅜ inch from each end of the ebonite strips drill a small hole

(Continued on page 178)

PRODUCING A FILM

III. A TYPICAL SCENARIO



A recent portrait of the author

AN enterprising amateur producer has written me a very frank letter. "While I appreciate all you say in your informative articles," he begins kindly, "isn't it a waste of time to give so much care and thought to your exposition of the technique of *silent* film production? What we want to know is how to make talkies, because talkies are the amateur films of the future and it's no good living in the past."

I quite agree. But so far as the *present* is concerned, the vast majority of amateurs are only equipped for making silent films and will be for some time to come. Also, the basis of both silent and talkie technique is the same. I would even go further and say that you cannot make good,

cinematic talkies until you have grasped silent film technique. In short, learn to draw before you try to paint.

And now to continue where I left off in my last article. Having made all the preliminary announcements in the form of titles on the first page of your script, you can begin your story on the next page.

Many script writers, in numbering each of their scenes, also include in the heading a mass of technical detail, in this manner:

Scene 1.
M.C.U. ROSIE'S BEDROOM.
(INTERIOR) NIGHT.

Scene 2.
L.S. ROSIE'S BEDROOM. (INTERIOR)
NIGHT.

Scene 3.
M.S. ROSIE'S BEDROOM. (INTERIOR)
NIGHT.

I have always found this repetition annoying and unnecessary. I have also found that it made me careless—I have been inclined to overlook that first line of recurring abracadabra and get on with what was underneath.

A better method is to put the name of the set (or location) and whether it takes place at night or in the day time, on the top of each sheet of paper. If the action in this set or location occupies say three and a half

THE THIRD ARTICLE OF
AN IMPORTANT NEW
SERIES WRITTEN EX-
CLUSIVELY FOR "HOME
MOVIES."

By
**ADRIAN
BRUNEL**

(the well-known Film Director)

pages or even only half a page, each page should have the name of the set or location on top, plus whether it is on a day or night scene; and on the next page continue with a fresh heading of the next set and so on.

It may mean a little more expenditure of paper, but a lot less expenditure of time in writing. Also, this breaking up has two additional advantages; first, it helps one to visualise the changes of background more easily and second, it enables the director or his assistant to break up one copy of the script into groups of sheets, each group dealing with one set or location. Since one seldom is able to shoot a script right through chronologically, this arrangement of the script, so that it can be easily dissected, is usually appreciated by the assistant director and the continuity girl, whose duty it is to see their director doesn't forget a scene!



On location with "Wedding Rehearsal." The camera is rigidly supported on the track ready to take an approaching train. (London Film Productions)



Shooting exteriors with Adrian Brunel. Cameraman Crispin Hay prepares to line up a distant shot. The film was "Moors and Minarets" and the scene on the Barbary Coast

Therefore I will number each change of background in the following little sequence as if each were on a separate sheet in the typescript of a scenario.

Page One.

COTTAGE ON HILL (EXTERIOR) DAY.

Fade in.

Title: OLD JELLACOTT'S COTTAGE ON THE HILL.

Fade out.

Scene 1.

FADE IN on a DISTANT SHOT of a cottage on a hill. Hold for a few feet, then DISSOLVE to—

Scene 2.

L.S. of the cottage on the hill. A dog, a cat, some geese, and a few chickens are in the foreground. DISSOLVE to—

Scene 3.

M.L.S. of the front door. When the dissolve is completed, the door opens and an elderly, forbidding and puritanical man of farmer type and of middle age appears. He is Mr. Jellacott.

Scene 4.

C.M.S. of Jellacott. He looks around, as if he were seeking someone with his eyes. Suddenly he narrows his eye-lids and his face hardens as he looks off to the left.

Page Two.

TREE ON HILL (EXTERIOR) DAY.

Scene 5.

L.S. from Jellacott's viewpoint of a handsome young farm-hand and a girl in the early twenties. He is Alan Sabey and she is Jill—the only daughter of Jellacott. He is in his

Page Four.

TREE ON HILL (EXTERIOR) DAY.

Scene 12.

M.L.S. of Jill and Alan, looking in the direction of Jellacott. Quickly they turn to each other and immediately decide to obliterate all signs of their "guilt." Nonchalantly she stamps out Alan's name from the ground as he

shirt-sleeves and she wears a simple print dress.

She is leaning with her back against a tree, looking at the young man who is carving her name on the tree. On the ground by her side is an empty basket and in her hand she has a stick, with which she is apparently drawing on the ground.

Scene 6.

C.M.S. of the two of them. She is looking at him as he chips into the bark of the tree. He finishes and looks to her for approval with a smile. She looks at his carving.

Scene 7.

C.U. of her name carved on the tree—Jill.

Scene 8.

M.C.U. of Jill and Alan. He draws closer to her. She lowers her eyes to the ground, indicating that he shall look down. He follows her glance.

Scene 9.

C.U. shooting down—from Jill's and Alan's viewpoint. We see the tip of her stick with which she has scrawled his name on the dry earth at her feet—ALAN.

Scene 10.

C.M.S. of Jill and Alan looking down. They look up at each other. Suddenly she sees her father. He turns and looks off to the right.

Page Three.

COTTAGE ON HILL (EXTERIOR) DAY.

Scene 11.

M.L.S. of Jellacott, from the viewpoint of Alan and Jill. He is looking in their direction. He walks towards them, out of the picture, to the left.



Mr. Brunel directing "In a Monastery Garden." Ketelbey conducting the orchestra

quickly and surreptitiously hacks the carved name from the tree.

Scene 13.

M.S. of Jill finishing the obliteration of Alan's name and picking up her basket.

Scene 14.

C.M.S. of Alan finishing the removal of Jill's name. He quickly takes from his pocket a small scrap of paper and a stub of pencil, and resting the paper on the tree he writes.

Scene 15.

INSERT C.U. of paper on which Alan finishes writing: "20 gaspers—1 oz. Brown's Mixture."

Scene 16.

M.S. of Alan and Jill. He hands her the paper and puts his hand in his pocket for money. They turn and see Jellacott standing by—with a faint assumption of surprise and non-chalance.

Scene 17.

C.M.S. of Jellacott watching.

Scene 18.

M.L.S. of Alan, Jill and Jellacott. She takes the money from Alan—he is grateful for her kindness, smiles and nods and then rolls up his sleeves as an indication that he can now get on with his work. She smiles graciously, and with a wave of the hand to her father, goes off busily with her basket out of the picture. With a nod to Jellacott, Alan strides out of the picture in the other direction.

Scene 19.

M.C.U. of Jellacott—baffled. He looks after Alan, as if he would call him back, and then turns his head, looking in the direction in which Jill has gone.

Scene 20.

DISTANCE SHOT of Jill going down the hill towards the village, shooting from Jellacott's viewpoint. She turns and waves.

Scene 21.

M.L.S. of Jellacott, looking towards Jill. In the background we see Alan

also looking towards Jill. He surreptitiously waves back at her from behind Jellacott; then suddenly resumes his work as Jellacott turns, looks towards Alan and then goes back in the direction of the cottage.

Fade out.

Analysis of Sequence

I am not claiming that this is necessarily the basis of a brilliant film, but I maintain that it "gets over" its facts pictorially—which should be the aim of picture makers. In my next example I will introduce some more of the technical phrases I have defined, but in the meantime I will analyse this sequence briefly.

What have we achieved? We have given the names and shown the relationship of our three characters—and with only the one introductory title and no spoken titles. (This title I will discuss and may possibly tear to bits when we come to deal with Editing and Titling.)

The first two scenes are leisurely, and this has been purposely accentuated by the *dissolves* between Scenes 1 and 2 and Scenes 2 and 3. If you cannot *dissolve* on the camera you use, it is

not a serious loss—you can get almost the same effect by allowing a fair amount of footage for scenes 1 and 2.

In Scene 3 I bring on Mr. Jellacott. It is clear to our audience from the introductory title that this must be Mr. Jellacott—there is no need to plaster your film with titles.

In Scene 4 I bring the camera closer, so that the audience may have a better look at Jellacott. It is advisable to allow a fairly liberal allowance of close-up footage in introducing characters. This helps your audience to identify them quickly in subsequent long-shots and in quick-cutting close-shots which may occur later. I have described Scene 4 as a C.M.S., for two reasons; first, I have attempted to effect a sort of rhythm with the sequence of Scenes 1 to 4, bringing the camera closer each scene, and second, it is dangerous to jump from a long-shot—even a M.L.S.—to a close-up, for a jump is a jump and smooth-running should be aimed at. But it would not be bad technique to make this scene 4 a M.C.U. if you so wish. Note also that I have made Jellacott look off to the left—which means the left of the screen, or his right.

Scene 5 is a long-shot in order to suggest that the two characters shown are some little distance from Jellacott. If you made this scene, say a C.M.S., it would suggest that the two lovers were close to the girl's father. You will notice I have split the scene into two paragraphs. I will admit that this is not *necessary*, but I maintain



On location in the Sierra Nevada.—Benita Hume is seen on horseback.—From Adrian Brunel's film "A Light Woman"



Director Brunel keeps order with a big gun in Morocco. Behind him are Annette Benson and Miles Mander

that fat paragraphs full of concentrated instructions and descriptions are apt to be neglected in the heat of production.

Scene 6 brings the camera closer to introduce our two new characters more clearly.

Scene 7 is just a flash, but important for two reasons; first, that it establishes the girl's name clearly if it is not obvious in the previous, and second, it is useful in cutting.



An improvised dressing room on location!

Scene 8 brings us closer to Jill, so that we can follow the direction of her eyes.

Scene 9, which gives us Alan's name, is "shooting down" for the obvious purpose of showing that it is viewed from the viewpoint of Jill and Alan.

In Scene 10 Jill and Alan look off to the right of the screen—since Jellacott looked off previously to the left. Watch this left and right business carefully always.

Scene 11 is made a M.L.S. instead of a L.S., so that we need not take so long in walking Jellacott out of the picture. Unless his progress from the centre of the screen out of the picture can be "characterised" in some interesting way or be made interesting somehow else, it is best to get him out of the picture as soon as possible *once he has determined to go*.

Scene 12 is made a M.L.S. in order to show the full figures, so that we can see Jill obliterating the writing on the ground.

I have cut away to Jill in Scene 13 in order to give Alan time to remove Jill's name from the tree. Actually we do not give him time enough, but we give the appearance of sufficient time. This form of cutting away from one character to another is a sort of shorthand of visual images. Unless you split up the action like this you would find yourself with an interminable section of film of Alan hacking away, and your editor would curse.

In Scene 15 I have used an insert instead of a spoken sub-title, because we are trying to avoid sub-titles. In any case it is a more convincing excuse that Alan should be seen writing against the tree (in Scene 14) as Jellacott approaches.

The camera distance in Scene 16 can be a C.M.S. or a M.S.—just so that we get Alan and Jill naturally in the picture and can see him putting his hand into his pocket for money. Note that only these two are seen in this shot, and not Jellacott, who appears by himself in the next scene. You *could* walk Jellacott into Scene 16, but it is more effective to cut to him and to show him by himself in a larger shot.

In Scene 18 the camera distance is given as a M.L.S. You could go a little closer if you wanted to, but I suggest that a M.L.S. is the safest camera distance and the one you are most likely to use.

Scenes 19, 20 and 21 are fairly plain-sailing—anyhow I hope they will be after the analysis of the previous scenes; and since I am on the subject



The author takes a ride in costume

of analysis, I suggest you make a habit of analysing your script scene by scene—or, as we also say, shot by shot. Ask yourself a series of questions at each scene, such as—

1. Is this the right camera distance?
2. Should I cut from this scene to the next, or should I pan or track or tilt? (If you do one of these, thereby telescoping two scenes, you will only need one scene number, for it is only one section of film.)
3. Is this scene necessary, and why?
4. Does it help on the story, create atmosphere, build up my theme or serve any other valuable purpose such as character revelation?
5. Is this scene essential to the clarity of my story?

Then I would suggest a series of questions regarding the sequence as a whole, questions similar to the above, but to which I would add the following:—

- (a) Is my sequence too long or too short?
- (b) Is it plausible?
- (c) Is it entertaining or interesting?
- (d) Does it flow smoothly?
- (e) And if you don't want ordinary smoothness, has it rhythm or dramatic significance in its roughness?
- (f) Does it end at the right point and on the right note?
- (g) Has it progressed your theme or your story?

(To be continued.)

To American Visitors

HOME MOVIES extends a hearty welcome to all United States movie enthusiasts who are visiting Great Britain this season. We trust they will take home a fine haul of first-class "shots," and will become frequent visitors to our shores.

American photographic publications can be obtained at WESTMINSTER PHOTOGRAPHIC EXCHANGE, 62, Piccadilly, 111, Oxford Street, and 119, Victoria Street, Westminster; WALLACE HEATON, LTD., New Bond Street and Berkeley Street; SANDS HUNTER, LTD., Bedford Street, Strand.

9½-mm. Pathex and Gevaert film is obtainable at most large drug stores, and photographic dealers. 16-mm. film can be obtained in the following brands:—

CINE KODAK: Processing Station, Kodak, Ltd., Kingsway, W.C.2.



Josef von Sternberg (seated left) and Marlene Dietrich (right) during the filming of "Blue Angel"

SELO: Processing Station, Warley, Essex.

AGFA (Novopan, etc.): Processing Station, Agfa, Ltd., Vintry House, Queen Street Place, E.C.4.

GEVAERT: Gevaert, Ltd. Processing Station, 115, Walmer Road, W.10.

BOLEX: Cinex, Ltd.: Processing Station, 70, High Holborn, W.C.1.

Selo film is a negative-positive film, the processing station returning the original negative with one free positive. Ciné-Kodak, Agfa and Bolex are reversal films.

NEW CINÉ APPARATUS

TESTED AND REVIEWED

This section will be devoted each month to impartial tests and reports on ciné apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment

British Radiophone Pick-up

A GOOD electrical pick-up is an essential part of all Home talkie apparatus, whether it be used with synchronised records or with the excellent "effects" and incidental music records which are rapidly growing in popularity for the accompaniment of silent films. The British Radiophone Pick-up, illustrated here-with, has performed very well indeed in our tests, giving excellent and uniform responses over the whole band of gramophone record frequencies and being particularly good in the upper register, which is so important for the proper reproduction of speech.

It is sometimes thought that a

response rises, thus affording good bass reproduction. We can certainly recommend this as a good reliable pick-up for home talkie use.

A De Luxe Projection Lens

It is sometimes forgotten that no matter how good may be our taking lenses, the results on the screen ultimately depend equally upon the lens used for projection. Recently, when viewing a number of excellent amateur films by means of a cheap projector, we had to point out to the owner that he had not yet seen his films as they should be shown. This puzzled him, as he seemed quite happy with the screen results, and he was agreeably surprised when we were able to show him his same films with no more light but through one of the modern high-grade projection lenses now available.

An excellent example of such a lens is the Meyer Kinon Superior, Series 1, recently sent to us for review by Mr. A. O. Roth, of 85, Ringstead Road, Catford, S.E.6, the British agent for the Hugo Meyer lenses. The specimen tested by us was fitted with a "Filmo" projector mount, but we understand that mounts to suit all other makes of projection apparatus are available at the same price.

Not only is the correction as near perfect as possible, but the construction is such as to allow the passage of appreciably more light than is usually obtained. The definition, as one might expect from such a lens, is superb.

The price of this lens is £6 10s., and it is available in both 1½ inch and 2 inch focus. To those who like the highest possible quality of projection and do not mind paying a reasonable price for it, we can strongly recommend this admirable fitment.

An Inexpensive Silver Screen

An excellent little silver screen measuring 30 inches by 21 inches, fastened top and bottom to sturdy 1-inch wooden rollers, has been sent to us for review by the Coronet Camera Co. of Birmingham. The screen, which has an excellent matt surface and a neat black border with rounded corners, is one of the cheapest satisfactory screens we have seen, giving a brilliant and uniform picture quite big enough for most home needs. The material of which the screen is made is very soft and flexible, so that on unrolling the weight of the lower roller is sufficient to keep the screen reasonably taut.

The upper roller can be hung from a nail by means of a string loop or by any other convenient method.

The price, 7s. 6d., represents very good value, and we can confidently recommend the screen to both 9½-mm. and 16-mm. users.

Filming At Night

This winter will undoubtedly see a big increase in the popularity of cinematography by artificial light, for now both 9½-mm. and 16-mm. users have available super-sensitive panchromatic stock.



The new Nitrophot reflector and stand

Contrary to the opinion generally held, the lamps and reflectors required are neither expensive nor difficult to handle. For example, we have received for test and report the latest model reflector designed for the Nitrophot lamp, a 500 watt lamp giving a beautifully diffused yet high intensity light for home filming. As will be seen from our photograph, the lamp and reflector make a very neat unit, a switch being fitted to the back of the reflector so that the light can be turned on and off at its source whenever required. The interior of the reflector is so shaped as to diffuse the light from the Nitrophot lamp uniformly, while the lamp itself is of the "pearl" variety, which also aids uniform diffusion.

Using the ordinary panchromatic film (not the super-sensitive) a fully exposed film can be obtained with no larger aperture than f/3.5, using two lamps in their reflectors, as shown, 6 feet from the subject. Using the



The British Radiophone Pick-up

pick-up can be judged by examining its over-all response curve alone, but in our experience this is insufficient, for measurements made on the output of pick-ups with a steady note input fail to give a correct indication of the response of the pick-up to transients, those brief sounds and sudden changes which are so important in natural reproduction.

The British Radiophone Pick-up seems particularly good in this regard and at the price of 22s. 6d. represents good value. A template for fitting is provided with each pick-up and, once fitted, the pick-up and arm, which are attractively moulded in brown bakelite, present a pleasant appearance. The over-all curve is such that in those parts of the frequency range where gramophone records are deficient in amplitude (below 200 cycles) the

super-sensitive film, which is approximately four times as sensitive to artificial light as the ordinary panchromatic, the lamps can of course be much farther away, say 10 feet, so that it is quite possible to get a well lit and fully exposed picture of a group of children playing, a quartet at the card table or other group subjects.

The lamps are fitted with both a plug and bayonet adaptor, the price of the reflector alone as shown being 30s., the Nitrophot bulbs being 23s. 6d. each for any standard voltage. There are holes in the metal base of the reflector which enable it to be hung on a wall and pointed in any direction, or if it is desired to use these lamps on a support a telescopic stand is supplied at 12s. 6d.

The equipment described was submitted to us by Messrs. Sands Hunter & Co., Ltd., of 37, Bedford Street, Strand, W.C.2.

Twin Loud Speakers

Those of our readers—and we know they are many—who are interested in the better reproduction of sound will be glad to know that twin loud speakers for home talkie installations are now available. The development of the twin Loud Speaker idea is due to the fact that it is impossible to design for commercial production at a reasonable cost a single Loud Speaker which is uniformly efficient over the whole range of frequencies desired for natural reproduction. Practically all single Loud Speakers are a compromise in tone, for if they are designed to have good bass they are usually deficient in "top," while speakers designed to have good and crisp high note reproduction usually suffer badly in the bass. By using two Loud Speakers, one with good bass reproduction and the other with good high note response, and running them in parallel, an excellent over-all response can be obtained.

We have recently had submitted to us by the British Rola Co., Ltd., a pair of Matched Loud Speakers, of the moving coil variety, one having a 9 inch cone and having an excellent bass response, and the other a 6½ inch cone for reproduction of the higher frequencies. The Speakers submitted are of the excited field type and a suitable field current of about 40 m. ampères was supplied to the two fields in series, the individual resistances being 2,500 ohms. One of the Speakers carries a transformer which is tapped to suit different output valves and the two speech coils are joined in parallel to the output side of this transformer.

Tested with several good pick-ups on gramophone records, the reproduction of this combination was astonishingly real, not so much due to the extent of the scale of reproduction (for there is nothing on any gramophone record much above 5,000) but owing to the remarkable uniformity over the whole scale reproduced and

the freedom from irritating peaks, the defects in one Speaker apparently balancing out those of the other.

The price of these matched pairs of Speakers varies according to the particular size of cones and whether they are of the permanent magnet or exciting field types. Quality of reproduction is of course unaffected by the form of field excitation, and no doubt most of our readers will find it more convenient to use the permanent magnet type. The prices of the two kinds in the sizes of cones tested by us are as follow:—Excited field, £4 12s. 6d. the pair; Permanent magnet type, £5 2s. 6d. the pair.

Interesting Exposure Meter

The importance of the accurate measurement of exposure has been emphasised many times in this journal, where it has been pointed out that a good exposure meter soon pays

same procedure is adopted except that in place of reading off a stop aperture against 16 or any other number of frames per second, the exposure in seconds or fraction of a second is read off against the stop it is desired to use.

In addition to the necessary scales for judging exposure the Practos is also provided with a depth of focus table. This, however, is not calculated for use with ciné lenses but with lenses of 3, 4½ and 5½ inches respectively, making it very suitable for scale focussing with certain still cameras.

We have carried out a number of exposure measuring tests against our standard photometer and find very accurate and certain readings can be obtained. As the sensitivity of the eye is not a constant factor and increases gradually in a darkened chamber, the makers of the Practos recommend that the measuring time shall be 5-6 seconds in ordinary light



★ ★
The Practos
Exposure Meter
complete with
case
★ ★

its cost in film saving. The Practos Meter, which we illustrate this month, is of the extinction type (see article on page 88 of our August issue). In using the Practos Meter (which incidentally has the advantage of being scaled both for ciné and still photography) one first looks through the eye-piece at the subject it is desired to film. Through the eye-piece a window is seen in which appear three figures, which progressively vary in brightness as an end ring is turned. To measure the exposure this ring is rotated until the right-hand of the three figures can just be read distinctly. When this is so the first number on the left is barely readable while the next cannot be read at all, the appearance of these three figures giving a check on the setting.

On removing the instrument from the eye, one ring is set against the pointer according to the H. and D. number of the film used (310 H. and D. for the regular and pan. films and 630 for the super-sensitive), whereupon the correct stop aperture is read off beside the figure 16, if 17 frames a second are being taken or against any other number of frames per second as desired up to 128 and down to 1.

For use in still photography the

and in the sunshine 15-20 seconds. If this rule is followed, accurate readings well within the latitude of the film should be obtainable in all cases.

The price of the Practos in a neat leather case is 21s., and we can recommend it as a thoroughly practical meter for both ciné and still photography.

Amateur Processing

With the increasing number of amateurs—and particularly societies—who are turning to positive-negative film in 9½-mm. and 16-mm. there has grown up a demand for production of positive prints from negatives after editing. We recently took an opportunity of testing the processing service of the Home Cinema Film Library Ltd., 49, Greek Street, Soho Square, W.1. and obtained from them positive copies of some of our own negatives in the two sizes and inspected a number of 16-mm. positives reduced by this company from 35-mm. negatives. Prompt service was obtained and the resulting prints were of uniform high quality. Amateurs can therefore send their negatives to this company, both for processing and printing, with confidence.

HOME MOVIE OPPORTUNITIES for OCTOBER, 1932.

October

- 1 Pheasant shooting commences.
- 2 End of Summer Time.
- 3 Shoe and Leather Trade Fair .. London
- 3-8 Open Lawn Tennis Tournaments .. Bourne-mouth
- 4-8 Horse and Agricultural Show .. Ballinasloe
- 5-6 Annual Dog Show Crystal P.
- 5-6 Race meetings .. Curragh, Ireland
- 6-8 Ancient Custom of Goose Fair .. Nottingham
- 8 Race meeting .. Kempton Park
- 10 Ancient Statute Fair Tewkesbury
- 12 Old "Mop" Fair Stratford-on-Avon
- 12 The "Cesarewitch" Race meeting Newmarket

October

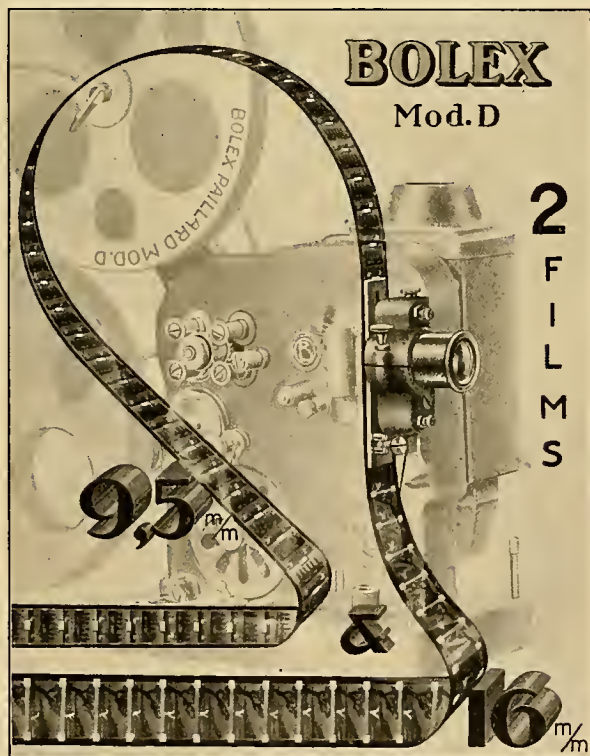
- 12 The Judges' Pro- Westminister
cession Abbey to
House of
Lords
 - 18-21 National Dairy
Show London
 - 19 Race meeting .. Sandown
Park
 - 21 Trafalgar Day London and
celebrations .. Portsmouth
 - 21-22 Race meetings .. Newbury
 - 22 Oyster Festival .. Colchester
 - 26 Annual race meet-
ing, the Cam-
bridgeshire
Stakes Newmarket
 - 31 Hallowe'en .. Scotland
and Ireland
- THROUGHOUT THE MONTH (dates not yet fixed)
- Prince George declares open new hospital wing Boscombe

October

Ice Skating season starts, steeple-chase and flat race meetings commence, and Football and Rugby matches London and being played the Pro-
vinces everywhere.

TRAVEL FILMS FREE

A GOOD travel film is always interesting and adds just that touch of variety that lifts the ordinary programme out of the rut. Many societies will be giving movie shows to their friends during the coming autumn and winter and secretaries may be glad to know that the Scottish Travel Bureau, 37, George Street, Edinburgh, has a library of Scottish Travel Pictures (16-mm.) from which they are prepared to lend, to *bona fide* clubs and so on, 400-foot films. No charge is made for the loan of these films for any period up to one week, but 6d. should be sent to cover the cost of postage. The Scottish Travel Bureau do not wish, however, to lend these films to individuals.

**If You are Critical**

the **PAILLARD-Bolex** model "D" projector is alone capable of giving a show the like of which you have never seen, **no matter whether your films are on 9.5mm. or 16mm. stock.** But prove it for yourself, take one of your films to your usual dealer and ask him to put it through this machine. The performance will astound you.

For **SILENCE AND PORTABILITY** no other machine can compare with the **PAILLARD-Bolex** Projector. No need to shut it in a cabinet nor to drown its noise with music. As expressed by an authority on sub-standard cine projectors, the silence of the **PAILLARD** is "almost uncanny."

SPECIFICATION:
EASY THREADING. PERFECTLY SILENT. LIGHT & VERY COMPACT. ROCK-STEADY & FLICKERLESS. AIR COOLED FOR "STILLS." WONDERFUL ILLUMINATION (250-watt air cooled lamp). PERFECT DEFINITION. AUTOMATIC REVERSE. CHROMIUM PLATED. PROJECTING TWO SIZES OF FILMS with equal efficiency; PATHE 9.5-mm. and KODAK or OTHER 16-mm. FILMS.

PRICE: Wired for 100/110 volts including all accessories **£35**
Rheostat for voltages 200/250 **37/6**

CINEX LIMITED**70, High Holborn, London, W.C.1**

Booklets free.

Your dealer can demonstrate, but if you experience the slightest difficulty write us and we will gladly make the necessary arrangements.



THERE is little doubt that Sploshbury can claim to possess the densest population of home-movie makers in the country—somehow that sentence does not look quite right. Let me explain at once that I mean that our home-movie population is thick not in the head but on the ground. One delightful result of this is of course that you can hardly meet anybody in the street or drop into any house without finding full opportunities for really intelligent conversation, a chat, that is, about lenses and projectors and exposure meters and screens and titling and cutting and what not. This is delightful so far as it goes, but for a long time I have felt that something was lacking.

Human nature being what it is there is no greater joy to the expert than to discover a tyro whom he can instruct in the gentle art of home-cinematography. You cannot really let yourself go with other fellows who know all about it, because as soon as you start explaining anything they

troubled by high-sounding words. Any enthusiast therefore can explain so long as the gods send him someone with little knowledge and a healthy thirst for information. Sloshbury might have been described aptly as a tyro-less Eden. Everything in the



"A simple business to flick the ticket unobserved"

garden was lovely except that there was no fresh soil to be tilled.

It was therefore with feelings of the utmost joy that I observed that the painters, decorators and other modern inconveniences were at work upon that desirable residence, Hollywood Lodge, h. and c. (hot in summer and cold in winter) which had for some months been untenanted. The newcomer, when he turned up, seemed to be rather a shy little man. We discovered that his name was Flippersfield, but we couldn't get much further. He was never at home when anybody called, and though we left cards he did not return our visits. Nobody seemed to be able to scrape acquaintance with him.

Observing carefully his comings and goings, I soon deduced that here was the heaven-sent novice. As he was moving in, Mrs. Motherspoon-Waterbiffle (pronounced as ever Moon-Wiffle) found all sorts of errands that took her past Hollywood Lodge, and



"Flippersfield keeps good cigars"

she reported that not a sign of any bit or piece of ciné outfit was to be observed. It was clearly a duty to oneself to get to know him at the earliest possible moment, but how could it be done? We Reelers are a

resourceful breed, living up to our mediaeval family motto: Pussche and Goe.

About a fortnight after the arrival of Flippersfield I happened to be travelling down to Sloshbury by train, and at Little Pottybury, the junction where the porters cry "All change" (and they might add "All wait") I spied my quarry. When the Sloshbury train drew in I followed him into his smoker and took the next seat.

It was a first-class carriage and I had a third-class ticket, but what, I reflected, is a mere one and ninepence in excess fare if I can capture a genuine honest-to-goodness beginner? Flippersfield soon showed that he was one of those thoughtful men who don't like to keep ticket collectors waiting for some minutes. Before we ran into the last stopping place before Sloshbury he pulled out his ticket and placed it upon the arm rest between his seat and mine. Since he was absorbed in his evening paper it was a simple business to flick it unobserved



"The general . . . passed to the subject of Flippersfield"

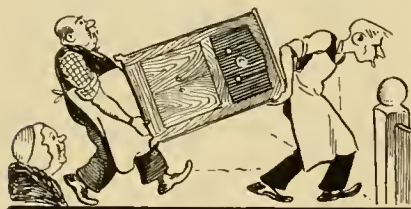
under the opposite seat. When the ticket collector paid his little visit poor Flippersfield was all of a dither. He was sure that he had had his ticket. The collector had heard that story before. Whilst he was searching every pocket for the tenth time I leaned forward, picked up the ticket from beneath the seat and handed it to him with a smile.

The ice thus broken we got on swimmingly. I walked up from the station with him at Sloshbury and he asked me into Hollywood Lodge.

"Are you interested at all," I inquired, "in home-ciné work?"

He told me that he had never done anything in that way, though he was sure that it must be an entrancing hobby.

Could anything have been better? Almost with tears in my eyes I begged him not to purchase an outfit until he had consulted me on the point,



"Not a sign of any cine outfit"

say: "Oh, yes, I understand that. Now let me tell you why it is that—" Naturally, you know the kind of thing I mean.

Explanations in the movie art are very jolly, too, since they really are explanations. In wireless, on the other hand, whenever a Johnny is getting a bit out of his depth he simply says: "This all depends upon the well-known formula (and here follows a mass of cosines and square roots and thingmajigs) from which it is perfectly clear that for efficiency the length of an aerial must be in inverse proportion to the square of its height" or something of that kind. Or if he doesn't wallow in mathematics he can always take refuge in long and difficult words and so gain a reputation for deep knowledge.

But except for the fellows who go in for high flights of optics, we don't bother at all about maths in home-movie work and we are not greatly

and he promised faithfully that he would do so.

"And once you have acquired your ciné-camera," I went on, warning to my work, "I'll be able to give you all sorts of hints and tips."

"But I should simply hate to trouble you."

"No trouble whatever. In fact it will be the greatest pleasure in the world. We have all of us been beginners in our time and the old hands know just what pitfalls are waiting for the novice. Take the question of lenses," I said.

"Lenses?"

"Yes, if you get planted with a dud you are absolutely done from the very start. Now do you know what the speed of a lens means?"

Flippersfield intimated that he seemed to have come across the expression somewhere but that he would be very glad if I would kindly explain.

This was simply glorious and I fairly let myself go. Flippersfield keeps good cigars and I always find Havana tobacco inspiring. There wasn't much to be known about ciné lenses that I didn't tell him and then I passed on to the question of the simplicity or the reverse in loading. That somehow led on to a little talk about the relative advantages of 9 millimetre and 16 millimetre films and from that I passed in the most natural way in the world to a review of the whole question of filters.

Slow-motion cinématography followed in due course and I went on from that to a lucid explanation of the producer's art.

Flippersfield was magnificent. In him I felt that I had indeed secured a find. There are novices and novices. One sort appears to have little knowledge and is a dangerous thing. Best of all is the tyro who seems to know nothing at all about the subject and positively hangs upon the lips of his mentor. Such was Flippersfield and the said lips of the said mentor put in some good work.

Eventually I glanced at the place where my wrist watch ought to have been, remembered that I had left it at my uncle's (*Hon! soit qui mal y pense*), looked at the clock on the mantelpiece and discovered that I ought to have been going long before.

Later that evening I strolled round to see General Gore-Battleby who was a little worried over the fact that his latest film had been returned from the developing people completely blank. Most of the others were there too and

we had a very interesting discussion. It was a perplexing problem, but we discovered in the end that the film had been taken on August 31st and there seemed to be no question that astronomers must have miscalculated the path of totality of the eclipse of the sun on that day. The General, having decided that he would send the film to the British Museum as irrefutable proof that the eclipse had affected England, we passed on to the subject of Flippersfield.

"A charming fellow," I said; "We have had a most delightful conversation this afternoon and I was able to befriend him by giving him a little introduction to the art of the home ciné."

At this point Mrs. Motherspoon-Waterbiffle began to giggle.

"Did you start with the very elements?" she chortled.

"Why, certainly."

"And you made everything quite clear?"

"I flatter myself that I did."

By this time Mrs. Motherspoon-Waterbiffle (pronounced, don't forget, Moon-Wiffle) was on the verge of hysterics.

"Do you know," she quavered, "who Mr. Flippersfield is?"

"A very charming fellow who is more than willing to learn."

"Tell Mr. Reeler," she gurgled, working up to a perfect crescendo of giggles.

"He's the chief camera-man of the Vixen film people," shouted the General. "I've just heard to-day from my cousin at Hollywood he's over here for a six months' holiday."

"OH!"

THE REELER.

TWENTY-ONE YEARS OF PHOTOGRAPHY

IN connection with their Birthday Celebration, the Hampshire House Photographic Society (Hog Lane, Hammersmith, W.6) is holding an Exhibition, exceptionally interesting to all cameramen, of photographs illustrating the progress of photography during the past twenty-one years. This Exhibition, admission to which is free, will continue until the 13th of October.

An announcement of the Ciné Group of the Hampshire House P.S. will be found under "News of Ciné Societies" in this issue.

EDUCATION BY CINEMATOGRAPH

(Continued from page 186)

projection machine for 9½- or 16-mm. film is certainly not more than education authorities can afford, even for Elementary schools.

It is difficult to see why the new Central schools cannot be provided with these machines at once. The estimates can easily be made to include them with the year's requisitions in cases where the electric power is available. Secondary schools simply have no excuse, for their estimates are much larger than those allotted to the Elementary schools. Public Schools and those privately owned are, of course, experimenting with 16-mm. machines already.

The provision of the films is a problem. I believe that it will be solved by the amateur ciné-worker, the free-lance. Most professional photographers are deep in the rut, and will not tackle new lines of work; but thousands of amateurs are producing, for the mere fun of the thing, very much the kind of films that teachers want in their work at school. The perfection of the talking apparatus will complete the outfit as an adjunct to the school work, and it is within the bounds of possibility that the next ten years will see Central and Secondary schools equipped with sub-standard ciné apparatus as a matter of routine. But the pressure will have to come from the teachers.

SIR WILLIAM MORRIS'S TALKIE

WHAT is, we believe, one of the first commercial film production units to be established in this country is to be found in the factory of Sir William Morris, who has great faith in the selling power of the talkie.

Talking films produced at the Morris Works, Cowley, by men on his own staff were "presented" recently by Sir William. The pictures were shown in a London theatre to a gathering of agents and buyers. Three complete units, manned by employees from Cowley, will shortly tour the country.

Whatever you want you can get it from one or other of the firms advertising in this number of HOME MOVIES.

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OUR MONTHLY COMPETITION

(Continued from page 168)

sufficiently large to take the ends of the lead-in tubes and assemble as shown in sketch.

The end of the film is attached to the frame where shown, by means of a piece of elastic threaded through a convenient sprocket-hole and tied round the lead-in tube. The elastic is stretched slightly and the remainder of the film wound on to the frame, the end being attached in a similar way. The tension in the elastic is sufficient to take up any elongation that may occur in the film when it becomes wet.

I have used this apparatus repeatedly; it is quite satisfactory, easily cleaned and unaffected by chemical action.—JOSEPH FOGDEN, 10, Bowgreave Avenue, Bolton, Lancs.

ANIMATED CARTOONS

(Continued from page 164)

that keeps them in contact. Light is admitted through the negative and the new film receives the positive image—this when developed and washed is ready for the editor.

This gentleman builds up the complete film, cutting here and joining there, putting the titles in their right places and generally making sure that everything is exactly as the scenario demands. The joining up of film is a simple and necessary task, for breakages are bound to occur. A little device as shown in Fig. 6 is all that is required. The ends of the film to be joined must be trimmed at the proper place for the pictures to run on in their correct relationship and then the film emulsion removed by moistening and scraping for a quarter of an inch at the end of each strip. Place one end over the little pins and add some of the film cement. Then place the other end on top of the first end and lock down

tight. In a few seconds, a secure joint should be made.

One word more—be methodical in the handling of the negatives and positives, keeping them in tabulated cans and use a winding wheel (Fig. 7), which is a flat disc with a spigot turned by a gear crank to re-wind the positive the right way if the projector does not do this automatically, and finally, if you are not using non-flam. film, do not use a reel for an ash tray!

A GENERAL RELEASE TO STUDY

"HELL'S HOUSE," a film which was generally released on September 19th is worth the amateur scenario writer's study, for it contains examples of dramatic punch.

Study the opening sequence: Mother and son are romping in their garden. The son runs away for a moment, then returns. His eyes widen with terror. A car stands in the road. Beside it lies his mother—dead.

The shot of the mother lying still comes as a terrific shock to the lad (and the audience). An insipid effect would have been attained by showing the car approach and run down the mother.

Another example of dramatic punch:

A woman, looking through her window, sees men loading a car with boxes—full of liquor. Scene 1: Woman lifts 'phone receiver. Scene 2: Men loading car in road below. Scene 3: Woman speaking into 'phone, "I've done my duty—I hope you will do yours."

Those three "flashes" are effective because they are brief. One knows what the woman told the police. To have made her repeat it to the audience would have been superfluous.

Essentials only, then. A similar sequence in an amateur silent film might be treated thus: Scene 1:

Woman lifting 'phone receiver. Scene 2: Men loading car. Scene 3: Police officer replacing receiver.

Such brevity of treatment can be applied to incidents in any film. Together with the element of "shock" it ensures dramatic punch.

F.O.W.

HOLIDAYS ABROAD

Concessions By Customs To Movie-Makers

WE are receiving so many enquiries from readers concerning the possibility of having to pay duty on films on their return from a holiday abroad, that we reprint the following letter written to and published in *The Star*, on March 30th of this year:—

"SIR,—In reply to your letter of the 14th instant, I am directed by the Commissioners of Customs and Excise to inform you that, as a concession, waiver of the duty on small quantities of photograph films for hand cameras (including cinematograph films of less than standard widths), is ordinarily allowed in respect of films brought in by a passenger which are his own property and are not for sale, and which he might reasonably be expected to carry with him for his own use.

This concession is conditional on—

- (1) The articles being duly declared and produced to the officers of Customs at the port of importation; and
- (2) A satisfactory declaration of ownership, etc., being made, if required.

(Signed) J. H. HIGGINSON.

Customs House, Lower Thames St., E.C. March 24th, 1932."

Holiday-makers need anticipate no trouble whatever with the Customs Authorities in Switzerland, France, or Italy provided, naturally, that they take in a reasonable amount of film.

Get REAL music from your records

Embodying many refinements which are the outcome of careful research, the British Radiophone Combined Pick-Up and Tone-Arm reproduces voice and music with utmost fidelity.

The British Radiophone Pick-Up is cased in moulded bakelite, finished in black or brown, and objectionable resonances are eliminated owing to its robust construction and careful design.

The output shows an ample degree of sensitivity, is crisp and free from coloration and needle scratch. Perhaps the most impor-

tant feature of this remarkably efficient component is the head, which, being fixed, eliminates lost motion and rattle, which is unavoidable with Pick-Ups with swivelled heads.

Because the head is fixed at the correct angle, record wear is minimised, and light damping and good tracking is ensured. Full fitting instructions included.

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The BRITISH RADIOPHONE LTD., Aldwych House, Aldwych, W.C.2



RADIOPHONE
GANGED CONDENSERS

EDITING SUMMER SHOTS

(Continued from page 159)

You cannot edit pieces you do not possess, but a lack of proper material with which to edit is the fault of he or she who handles the camera.

I have found that, after rejecting superfluous footage, it is necessary to project the remainder several times, making notes of further cuts each time, before one gets the feel of the whole thing.

But once the film begins to grip, the screen value, or length of its every scene becomes apparent, and may be judged by a kind of sense—a kind of "road" sense!

The moment to cut is the moment when the scene has conveyed its point, and before the attention of the spectator begins to wander, to wait about, as it were, for the next scene. Close shots, especially, should be kept as brief as possible. Nothing would retard the flow of pictures more than a close shot of a spade and bucket retained upon the screen after the audience have ascertained that it is a spade and bucket they see.

Distant scenes and panoramas, which are often too numerous in holiday films, should be cut to the short side, for they convey little of interest from a cinematic point of view.

Final adjustments are also of vital importance.

Perhaps only a few frames will need to come off a scene of a wave breaking, but their absence will make all the difference between a snappy and a dull scene.

Such final cutting is a question of experience, and the amount of trouble you are prepared to spend upon your film.

As to titles: the fewer the better. Their principal use in a holiday film is to link its various episodes into a smooth narrative.

Too many titles indicate careless, unplanned editing or "shooting."

THE HEART OF A SCHOOLGIRL

(Continued from page 165)

fession by Arabella, complete forgiveness, Cynthia carried shoulder high by Miss Heroin, and at last reconciliation of the rivals and sworn friendship for life.

One or two little watchers were quite sure that Miss Blenkinsop's head fell off as she came down into the blanket. I wonder!

There is only one room in the school that can be properly darkened and the seating capacity is less than fifty, but on the day of the Bazaar it was filled and refilled at an entrance fee of threepence, and, after the price of the film had been deducted, the magnificent sum of £18 was cleared. Since then two or three showings have brought in enough money to buy our own screen, with a little capital in hand towards the film for this year's fête.

The staff helped in the producing and acting, but the work of filming, cutting and joining, editing and titling, and, finally, showing, were all done entirely by the girls. Various parts of the film were specially arranged to include crowds and so use as many girls as possible, besides those who took the main characters, thus spreading the interest widely through the school so that pennies for admission came from girls of all ages.

The indoor "shots" were very carefully arranged against the windows of a classroom with pictures hung to cover up the brickwork, and the interest of that particular part kept well in the front of the film. Many people were deceived, and commented on the clever indoor photography.

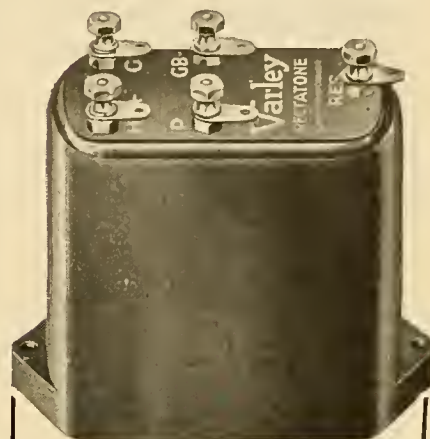
Year by year our film library will grow, but I doubt if a year will ever come when we are content to use up an old film; nine-tenths of the joy is in the making.

A FREE BOOKLET NOW READY

A VERY attractive and informative booklet dealing with the full range of their ciné screens has just been published by Messrs. R. F. Hunter, Ltd., 51, Grays' Inn Road, London, W.C.1, and will be sent to any reader of HOME MOVIES who cares to apply to them for a copy. In addition to such well-known screens as the Celfix, Self Recta, Silvette, Silvette Junior and so on, this booklet contains particulars of a large series of screens of Crystal Pearl Beaded Surface, mounted on batten and roller, with pulleys for automatic opening and closing.

Keep your eye on the advertisements in HOME MOVIES—they're news!

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News of Ciné Societies

EDITOR'S NOTE.—"Home Movies" will be glad to publish each month particulars of the activities of the British Cine Societies and their future plans. We must apologise to a number of societies for the omission of their reports, which arrived too late for publication. For inclusion in our next issue reports should reach the Service Manager not later than 15th Oct. "Stills" suitable for publication are welcomed

ACE MOVIES. Business Manager, H. R. Hughes; Hon. Secretary, Miss Molly Wix, 1a, Madeira Road, Streatham, S.W.16. This society did extremely well in 1931, winning a bronze medal at the Brussels International Ciné Contest with their film "Delirium" and *The Era* Challenge Cup with "The Kris." They are now nearing completion on "Resthaven Cottage," story and scenario by Geoffrey Collyer, who was responsible for the story and direction of "The Kris," photography by Horace R. Hughes; direction by Ben Carleton. Ace Movies claim that this film will set a new standard in amateur production which their friendly rivals will find it difficult to reach. "Nightsong," a study in London night life, has just been completed, and shooting has been commenced on "Vox Populi," directed by Messrs. Endersby and West, who were responsible for "Delirium."

Apart from their activities in film production, Ace Movies are endeavouring to foster the general good fellowship and keenness throughout the movement by holding monthly "film evenings," which all and sundry bona-fide amateur film club workers from any part of the world are cordially invited to attend. On 28th September they held the third of these meetings at Howard's Restaurant, Brixton. As usual, the meeting was packed, the chief speaker of the evening being Mr. Terence Greenidge, the amateur producer, who gave one of his delightful addresses. Among the films shown were "The Sack," T. J. Wilson A.C.A. Production; "The Black Door," Greenbriar A.C.C. Production; "Nightsong," Ace Movies latest. At previous meetings Mr. Sinclair Hill and Mr. G. A. Atkinson were speakers. Admission, which is free, is by ticket only, and applications for admittance to future meetings should be addressed to the Secretary at the above address.

BECKENHAM CINE SOCIETY. "Up the Garden," our second production, is now complete except for cutting and subtitles and we have already shot about 400 feet of production number three. The latter production has included scenes in Wallington and New Romney Street (near Eynesford), to get the correct atmosphere of the countryside, and also our own open-air studio in Beckenham.

We shall be having a public show of these two productions (amongst others) some time in November and shall be very glad to hear from anyone interested in the show or the society. Full particulars will be given by the Secretary, at 56, Croydon Road, Beckenham.

BELFAST FILM SOCIETY. Mr. P. J. Smith, of 4, Windmill Road, Bangor, Co. Down, is desirous of forming an amateur film society in Belfast and is anxious to get in touch with anyone interested.

Mr. Smith has had considerable professional experience both in England and

abroad and possesses three professional 35-mm. cameras. Films will be produced also on 16-mm. and 9½-mm. stock.

Anyone with ideas and enthusiasm will be welcomed and is asked to communicate with Mr. Smith at the above address.

BRADFORD AMATEUR CINEMATOGRAPH SOCIETY. Hon. Secretary, H. B. Popplestone, 2, Lynton Drive, Heaton, Bradford. The production of our 2-reel 9½-mm. film ("Rosalita") is steadily progressing and we hope to have it finished in about a month's time. We have built all our own sets in the studio, where nearly all the "shots" up to now have been taken, using artificial light consisting of seven 500 watt lamps fitted into our own reflectors.

Numerous ciné societies have written to us lately wanting to borrow films to show to their members, but as we are a new society we unfortunately have nothing to lend them until our present production is completed.

BRITISH ASSOCIATION OF AMATEUR CINEMATOGRAPHERS. President, Sinclair Hill. This association is a voluntary organisation which seeks to further the interests of everyone interested in making ciné pictures, whether they are working co-operatively as a club or individually. The Council of the B.A.A.C. was formed some months ago and is actively engaged in

developing schemes for assisting amateur workers on a national scale. In establishing these services, the B.A.A.C. will be greatly assisted by suggestions sent in by amateurs, particularly from those in the provinces. The B.A.A.C. is controlled by amateurs but by its organisation it has contacts with the profession and the trade. Through the kind offices of its president, professional advice, which can be turned to good account by amateurs, is available.

Hitherto, the ciné workers in this country have not been sufficiently federated to be recognised internationally. The aim of the B.A.A.C. to provide a national representation has already borne fruit. The B.A.A.C. has been invited to send four club films (one story and one interest, each of 16-mm. and 9½-mm.) to an international competition to be conducted in Holland during the autumn. The B.A.A.C. therefore invites entries for this competition. Clubs should send in their films to the hon. secretary before 22nd October. These films will be critically examined by the Council, and the selected four films entered for the international competition. This examination will afford the Council an opportunity of establishing some criteria by which the merits of an amateur film, as contrasted with a professional film, can be assessed.

The international competition will not clash with the more extensive competition conducted by *The Era*. To simplify procedure, it has been arranged that films sent in for *The Era* competition are available for viewing by the B.A.A.C. on the receipt of instructions by the hon. secretary from the club wishing their film to be examined for the international competition. The B.A.A.C. has no concern with *The Era* competition, as such.

There are (with a few honourable exceptions) a number of so-called film training academies in the country which profess to train and introduce screen aspirants into professional studios. To circumvent these undesirable institutions, clubs would be performing a social service by taking screen-tests of such aspirants at nominal cost. If these tests are forwarded to the B.A.A.C., arrangements can be made to obtain reliable professional opinion on an individual's capabilities, without further obligation.



On location with the Bolton Ciné Association at the Bungalow, Rivington (residence of the late Lord Leverhulme). A cabaret scene in the beautiful circular ballroom

The B.A.A.C. are about to issue the first number of their *Quarterly Review*. This issue contains a long article on scenario work, based on leading critical opinion. Information of general interest to amateurs, an article on the present position of the amateur ciné movement and further particulars of the above-mentioned competitions are also given. The *Review* and further information regarding the B.A.A.C. may be obtained, post free, by sending a card to the Hon. Secretary, B.A.A.C., 11, Soho Square, London, W.1.

The B.A.A.C. is prepared to publish articles of an extended character on film-craft, which are not suited to existing journals; such articles should take the form of a thesis or discourse, such as are handled by learned societies. While the B.A.A.C. possesses adequate technical resources, complete papers on technical topics would not be discouraged; it is felt, however, that the artistic and dramatic sides of film-craft need developing and articles on these aspects would be very welcome.

The B.A.A.C. is arranging to hold a meeting during a ciné exhibition at Bournemouth, which will be held from 17th to 22nd October. Particulars of this meeting may be obtained from the hon. secretary.

By the courtesy of Messrs. 'YN Products, Ltd., the club have recently taken over a large well-lighted room at their factory for use as a club room and studio which is available to members at all times. The room is being decorated and furnished by the Ladies' Committee, and it is hoped that the first meeting which will be held in the new club room on the 6th October will inaugurate many social and cinematic evenings which the club is arranging for the entertainment of its members. The room is being equipped for use as a projection theatre in addition to a studio and will be fitted with a standard size Ernemann-Werke projector and other size projectors. The standard size will probably be used during the winter months for the projection of Russian and other notable standard size productions.

FELIXSTOWE AMATEUR PRODUCTIONS. Hon. Secretary, Edmund F. Pipe, "Kuling," Foxgrove Lane, Felixstowe. The filming of "Shipwrecked" has now been completed. This comedy-drama is a skit on "Robinson Crusoe," and contains scenes on board a liner and on a desert island, while the caste includes a black man and a band of pirates. The "Liner" shots were taken on board the "City of Rochester," by kind permission

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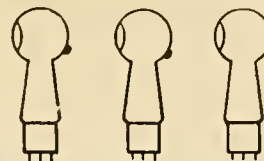
★
CRYSTAL PRODUCTIONS—THE BOURNEMOUTH FILM CLUB. Chairman, Alec W. Buckmaster; Hon. Secretary, R. G. Torrens, 85, Wimborne Road, Winton, Bournemouth. Work on "The Broken Swastika" is proceeding apace, and it is hoped to have the film completed for our exhibition in October. Arrangements for this exhibition, which is being held at Brights, of Bournemouth, are past the preliminary stages, the date having been fixed for 17th to 22nd October. Crystal Productions are arranging this in conjunction with the B.A.A.C., and Mr. Weinfeld is co-operating on their behalf. It is hoped to arrange for a number of film personalities to be present at the big meeting to be held during the week, and arrangements are being made to have two shows daily of the leading amateur films. The programme of these will be on view in the Store a few days before the actual exhibition. Amateur films are being loaned from Bristol, Hull, Sheffield, Bolton and a number from London. Lest it should be thought that Bournemouth is behind the times in the amateur ciné world, a number of local amateur films will also be shown, including, of course, those made by the club, and a travel film of four reels entirely in natural colour with synchronised sound effects entitled "Sunny Days," by Mr. J. P. J. Chapman—a picture record of a trip to Jamaica and the West Indies.

of the New Medway Steam Packet Co. when this steamer was lying off Felixstowe. The desert island scenes were shot at Landguard Point, the scene of invasions in past history, and the shipwreck caused by fire on board was shot with a model boat on the lake in Butlins Amusement Park. The general direction was in the hands of Norman H. C. Thompson, and the secretary was responsible for the scenario, cinematography and editing.

On 10th September a public cinema show was given by the society in St. George's Hall to a full house. The above film was given its first performance and the remainder of the programme consisted of films previously made by the society, together with a Pathé film, "Emerald of the East," made by British International Pictures. The audience were very appreciative and showed this in their response to an appeal by Mr. N. Thompson for the society's funds.

FOOTLIGHT MOTION PICTURES. Headquarters, Highgate; Hon. Secretary, Raymond Southey, 9, Beer Lane, Great Tower Street, E.C.3. The success of the club's news interest film, "Footlight Pictorial," has led to each issue being 400 feet of 16-mm. stock instead of as originally intended, 200 feet. No. 1 has been completed and contains a variety of subjects linked together by suitable titles. Several of the subjects have not been dealt with as

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fully as perhaps they should, but every member of the club is determined that No. 2 shall be better in every respect. It is found that the making of a film of this type does more to keep interest alive among the members than anything else. Competition is keen to discover new subjects, methods of treatment and titles.

"Nemesis" has reached the cutting stage with the exception of one scene that has to be re-shot owing to incorrect exposure. The filming of "Madam Fantasky" proceeds slowly but surely and every nerve is being strained to improve upon its pre-

decessor. Meanwhile, Mr. Raymond Southey is to produce a short solo effort entitled "Flights of Fancy." This is not a film play but an attempt to produce an amateur film that is something entirely different. It will run to about 150 feet of 16-mm. stock and Mr. Southey hopes to complete it by Christmas.

HAMPSHIRE HOUSE PHOTOGRAPHIC SOCIETY CINE GROUP. Hon. Secretary, J. Radford, 30, Avonmore Gardens, West Kensington, W.14. The Hampshire House P.S. has given a lead to the other "still" photographic societies by forming a ciné group.

Subscription: The annual subscription to the society is 12s. 6d. with a group subscription of 5s., making a total subscription of 17s. 6d.

Facilities: The society's club rooms are at the Hampshire House Club, Hog Lane, Hammersmith (near the Blue Halls Cinema), and consist of—Library, comprising some 200 books on photography as well as the current numbers of all magazines dealing with cinematography and photography; portrait studio, fitted with 1/1 plate studio camera (adaptors to 1/4 plate), Barkay lamp, spotlight, floodlight, and suitable for ciné work on super panchromatic film; dark rooms, of which there are three, all fitted with enlargers, dishes 1/4 plate to 20 by 16, bench heaters, safelights (gaslight to panchromatic); developing frames and drying drums are being constructed for those members who wish to process their own films. As well as these facilities, arrangements are being made for a title service and a sound service, whereby members can bring their films up to the club and make a sound record on the club recording apparatus. A free class in photography is run during the winter months (September to February) for the benefit of beginners; other short specialised classes are run by experts on various photographic processes. Other activities include monthly competitions, photographic outings, colour, portrait and bromoil groups.

Meetings: The society meets every Thursday for set lectures and in the winter on alternate Saturday evenings for practical demonstrations. The ciné group meets alternate Fridays.

Cost of films is not included in the subscription, production expenses being shared amongst the members participating in the film.

Membership: The group has vacancies for 24 new members only, and particularly invites amateur cameramen with pictorial ambitions to join. Any inquiries received will definitely be replied to by return of post if at all possible.

HEADINGLEY AMATEUR CINE CLUB. President, G. Cramer; Hon. Treasurer, R. Harrop; Hon. Secretary, R. S. Neill, Parade Chambers, North Lane, Headingley, Leeds.

Early last month the first interior shooting in Leeds took place at the club studio. The film was a drama entitled "The Way of Things," written and directed by Mr. G. Aiken, the founder of the late Leeds Screen Art Club, and now a member of our club. Weeks of work have been put into making the set and also wiring the electrical apparatus, over 3,000 watts of electric light being used for the filming. Under this enormous flood of light the actors' and actresses' faces undergo a very searching scrutiny, and to cope with this the make-up expert had to study the light and shade very carefully for each individual's face. The set, which consisted of two walls and the equivalent floor space, was furnished to represent a fisherman's cottage. Each scene was rehearsed two or three times before it was shot, Pathé super-sensitive panchromatic film being used. A dance was also held early in the month, which proved very popular, and another will be held on 7th October. The comedy is nearly completed and it is hoped that it will be ready for the next show on 4th October.

When Mr. Laurel and Mr. Hardy visited Leeds, the president, secretary and treasurer were very fortunate in being introduced to them and having a long friendly chat about amateur cinematography. Both the comedians are the owners of 16-mm. cameras, which they proudly handed to our colleagues for inspection. The secretary obtained some shots of them in their humorous positions, for which they specially posed, and he also obtained shots of them leaving the station by train. Unfortunately, owing to bad light, the films turned out rather unsatisfactorily.

Various prominent people in Leeds have taken an interest in the club and at the moment membership is practically full. Anybody wishing to join the club would do us a great favour in applying as soon as possible to the secretary or to Mr. J. C. Thackeray, the Literary Manager, at the above address.

KILBURN AND BRONDESBURY AMATEUR MOVIE SOCIETY. Headquarters, St. Anne's Hall, Salisbury Road, Brondesbury Park, N.W.6; Hon. Secretary, C. F. W. Dickens, 1, Harvist Road, Kilburn, N.W.6. We now have over 30 members, and our first general meeting, held at the beginning of September, was a complete success. The secretary spoke on the aims and activities of the society; a committee

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H. R. Hughes at the
camera.

Ben Carleton, director.

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★



was elected and fortnightly meetings proposed.

After the business, some films were shown on a 9½-mm. Pathé Luxe projector. The first film shown was one taken by the active members with artificial light, but as most of it was under-exposed we shall try again in the near future with double lighting. A very good 300-feet holiday travel film was lent by Mr. A. D. Frischmann, who took it this year; a cruise in the Mediterranean was also shown with several other small shots.

The society is still open to active and associate members.

KINGSTON-ON-THAMES. Readers of HOME MOVIES who are desirous of forming or joining a cine society in the Kingston-on-Thames district should communicate with Mr. B. B. Hill, of Messrs. Durbins, 24, Market Place, Kingston, who will be able to help them.

LEICESTER AMATEUR CINE CLUB. President, F. J. Smith; Hon. Secretary, R. T. Trasler, 85, Skipworth Street, Leicester. The club is having a very hectic time at the moment on its current production, "The Doubtful Quality." It was necessary to have a large set for some scenes of a select London club, for which purpose we approached the management of the Leicester Palais de Danse, who kindly gave us the use of the Palais for two nights. We had twenty people on the set, mostly our members, as well as a technical staff of six; and by the use of our lighting equipment the set was 50 feet by 20 feet. At present we are working at the film almost every night of the week, as we are behind schedule owing to the holidays.

As well as our production activities, a good programme of other clubs' films and lectures has been arranged for the winter. Our meetings are held at "The Studio," Knighton Lodge, Elms Road, on alternate Fridays at 8 o'clock.

NEWCASTLE AMATEUR CINEMATOGRAPHERS' ASSOCIATION. Hon. Secretary, H. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne.

At a recent meeting of the association arrangements were made for the forthcoming session, opening on 6th October. A most comprehensive syllabus has been drawn up, and during the session films will be shown from other amateur societies, including Manchester, Hull, Bolton, Sheffield, Finchley and other London and provincial clubs. In addition two club films, on which the members are at present busy, will be shown. Provision has also been made for social functions to be held during the year; and altogether a most successful session is looked forward to. A private showing of the club's current productions was held, and members can anticipate viewing these early in the new season.

Members continue to roll up but there is still room for more. Anyone interested is invited to get into communication with the secretary at the above address.

PREMIER AMATEUR CINEMATOGRAPH ASSOCIATION. Hon. Secretary, Herbert H. Dowsett, 37, Barrington Road, Brixton, S.W.9. Production of "Dis-honour Among Thieves," a crook drama, is progressing satisfactorily and it is hoped that the picture will be completed by the end of November; it will run to about 1,200 feet of 16-mm. stock.

An experimental sound-on-disc apparatus is under construction by the members and tests will be made in this direction on the completion of the present production.

Full particulars of the association can be had on application to the secretary.

PRESTON FILM SOCIETY. Hon. Secretary, Miss Judith Todd, Farington Lodge, Preston. This society came into being late

in 1931, the nucleus of the society being a band of enthusiasts who had worked individually before. Despite the lateness of the season it was decided to go into production of a short film in order to get some idea of the society's potentialities.

We therefore produced a 400 foot, 16-mm. film entitled "03," endeavouring cinematically to depict the freedom of the open air as a contrast to the mechanised life of the city during the working week. The treatment in the hands of Mr. S. Sharples was a departure from the usual run of films, as there was exploitation only of natural media and no particular caste was featured. By rapid acceleration and accurate timing of sequences the effect of stimulation and movement was produced. This film was submitted to Mr. J. Grierson, of "Drifters" fame, and in a very candid criticism of it he wrote, "... one of the most intelligent amateur films I have seen."

Stimulated by the generous reception of our initial effort we have this season put into production two efforts. Still keeping to our main idea of exploiting materials to our hands, we have almost completed a 400 foot 16-mm. film entitled "Pylons," which shows largely the distribution and power of electricity as now in use under the grid system. We have had the invaluable assistance of the Corporation Electricity Department and were able to obtain with their assistance at the Royal Lancashire Show the entire material as used in modern electrified agriculture. Such an opportunity of having these things in use at one time does not occur often and we are grateful for their support. The finished film should reveal the contrast between rural life in the oil-lamp state and as under the grid system. It is intended to supplement this film with other reels connected with electricity, so that we may show it in all its modern forms and uses, at the same time developing a technique of cinema somewhat different from play-filming.

Not that we are neglecting that side of our pleasure, our other production being a mystery story with an unusual ending written by one of our members round the activities of an amateur film society. This is under the direction of our secretary, and we hope to use cinematic technique to tell the story rather than have too many "close-ups" registering fear, etc. The society's activities also include showing other societies' films, both 16-mm. and 9½-mm., also constructional criticism of professional films and the work of well-known producers.

The society's subscription is only 10s. 6d. per year, but there is a levy of 6d. per head at meetings to cover hire charge of rooms. Members will be welcome and people interested should communicate with the secretary at the above address.

SOUTHEND-ON-SEA AMATEUR FILM SOCIETY. President, Alexander Field; Hon. Secretary, W. L. Gadsdon, 64, Genesta Road, Westcliff-on-Sea, Essex. This society, which has just recently been formed, has started on its first film, a talking film, on 9½-mm., entitled "All Boloney," a farce written by Mr. Glyn-Barnett. A very able sound technical staff, headed by Mr. K. L. Giles, the inventor of the apparatus, adds greatly to our prominence.

Membership numbers 50, and meetings are held once a fortnight. The annual general meeting will take place in October of each year. All communications should be addressed to the secretary at the above address.

SUB-STANDARD FILM SOCIETY. President, S. Moir; Manager and Secretary, B. Braun, 27, The Ridgway, S.W.19. This society (so named because it is being run on the lines of the Film Society, films made on sub-standard size being shown in

place of those made professionally on 35-mm. film) will, by the time this is published, probably have held its second (official) performance. Among the special films shown were "Afterwards," by Terence and Mrs. Greenidge; a finely photographed travel film by Rudolph Messels, made on the lines of Walter Ruttmann's "World Melody," and a short film by B. Braun.

The S.S.F.S. does not exist for the production of films; but members' private (and sometimes joint) productions are always encouraged. E. V. Read, who made two

(Continued on page 185)

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Second-hand Ensign Autokinecam, Cinar F/2.6 Anastigmat lens, list price £18 : 18 : 0 for £13 : 10 : 0

Zeiss Ikon Kinamo S10, Zeiss F/2.7 Tessar lens, the smallest 16 m/m camera on the market, present list price £24, shop-soiled only for £12 : 0 : 0

Agfa Movex, Agfa F/3.5 Anastigmat lens, list price £18 : 18 : 0, shop-soiled only for £12 : 12 : 0

Second-hand Ensign Super Kinecam, turret head model, Cinar F/2.6 Anastigmat lens, list price £45 for £27 : 10 : 0

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THE INSTITUTE OF AMATEUR CINEMATOGRAPHERS GOES AHEAD

THE Council of the Institute of Amateur Cinematographers have been much gratified by the splendid response to their announcement in the September issue of HOME MOVIES. Not only have they received innumerable applications for membership from people of all grades of achievement, from the expert down to the user who has only just bought his first camera, but they have also had the pleasure of receiving commendations and congratulations from many important persons and organisations connected with or interested in amateur cinematography. The I.A.C. have received overwhelming proof of the need for their existence and also to the effect that what they are doing is on the right lines.

Duke of Sutherland, President

The Council have pleasure in announcing that his Grace the Duke of Sutherland, P.C., has honoured the Institute by consenting to become its President. It is fitting that a national body for the benefit of amateur cinematographers should have as its President so keen a ciné worker as the Duke of Sutherland. Among the patrons are Viscount Combermere, Sir Frank H. Newnes, Bart., Sir Malcolm Campbell, Sir Neville Pearson, Bart., Lady Neville Pearson (Miss Gladys Cooper), who are all earnest amateur cinematographers. The Institute is also fortunate in its Vice-Presidents. Mr. Adrian Brunel, a professional with the truly amateur spirit, and a keen appreciation of the work that amateurs are doing and with an equally keen desire to assist them. Mr. Percy W. Harris, who is known to you all as the Editor of HOME MOVIES, is one of the pioneer workers of the amateur ciné movement. He purchased his first instrument as long ago as 1924, and has been an indefatigable follower of the hobby ever since. Mr. Paul Rotha has an international reputation as a writer on ciné matters and is an accomplished producer of films. The Council of the Institute includes members of a wide range of knowledge who between them can not only cover the whole field of amateur cinematography, but who have access to leading authorities on all the various subjects.

"Home Movies" Challenge Trophy

One of the happiest and most encouraging features of the development of amateur cinematographers is the presentation of magnificent challenge trophies and cups for competition amongst its members. The

proprietors of HOME MOVIES have kindly presented to the Institute a solid silver challenge trophy, the "Amateur Screen" for Scenarios, a solid silver challenge cup, "Snapshots Magazine," a solid silver challenge cup for beginners, and the Institute itself is presenting a solid silver challenge trophy for international competition. Other awards will be added from time to time.

Another important addition is the presentation to every member on joining of an animated film leader free of all cost. These leaders retail



His Grace the Duke of Sutherland
President of the Institute of Amateur
Cinematographers

during the year at 5s. 6d. each and are double exposed film certificates of membership, just the thing to splice in at the beginning or end (or both) of your best films.

Real Service

The outstanding feature of the policy of the Institute of Amateur Cinematographers is *service to the individual*. Those who are responsible for the control of the Institute realise that the hobby, to the vast majority of people, is an entirely new thing and that even its elementary principles are a mystery to many. The Council of the I.A.C. have no pre-occupation with the maker of film plays or with the expert amateur film maker, although they are competent to serve these people and to solve their more

difficult problems. They are equally prepared and happy to answer the simplest questions of the tyro and to give the utmost care in framing such answers. There are very many users of ciné apparatus who are being denied knowledge which will enable them to make pictures because, although they are in contact with other amateur ciné workers, they are "ashamed to ask silly questions." No question is a silly one if the answering of it increases the knowledge of the questioner, and the man who is afraid of putting such questions to his fellow workers in person can have his queries answered promptly and accurately by writing to the Honorary General Secretary of the I.A.C., provided, of course, that he is a member of that body.

How to Start

There are probably a number of people who are trembling on the verge of this new hobby who wish to take it up but who do not know just where to start. Without being possessed of first-hand information they are undecided as to whether they should adopt 9.5-mm., 16-mm., or some other size for their efforts. Each of these have their advantages and the friends whom they approach offer contradictory advice because they are enthusiasts for one or other of these sizes. Or perhaps the intending ciné worker has decided what size of film he will use, but out of a multiplicity of apparatus which is on the market he does not know which of it will fulfil the conditions of giving him satisfactory results while suiting the depth of his own pocket. Or perhaps the man with a problem is an established ciné worker who wishes to change or add to his equipment, but is undecided as to the advisability of taking such a step.

Up-to-the-Minute Information

No member of the I.A.C. need be in a quandary under such conditions as these. Not only will he be supplied by the Institute with up-to-the-minute information as to new developments of technique and apparatus, but he will also be given perfectly unbiased opinions of such developments of new materials or apparatus. If he is in doubt with a purchasing problem it will only be necessary for him to apply to the Honorary General Secretary, and his position will be considered by experts who not only have a wide knowledge of all apparatus and material on the market, but who will also be in touch with the marketing conditions of the moment.

In these and other ways the member of the I.A.C. will benefit. If you feel that you would like to enjoy the advantages of being linked up with this outstanding organisation you can obtain full particulars by writing to the Honorary General Secretary, The Institute of Amateur Cinematographers, 7, Red Lion Square, W.C.1.

(Continued from page 183)

notable films, "Brighton" and "Conway Falls"—both impressionistic reels—is now busy on another, the title of which is at present unknown; S. Moir is still working on "The Pool," a documentary essay on that part of the Thames; "One Person Makes a Party," an unusual psychological study by E. Ashcroft, is to be filmed jointly by S. Ashcroft and B. Braun. By numerous unusual angle shots, slow tempo, many full-face close-ups and symbolic representation it is hoped to give this film an atmosphere of fantasy resembling the writings of Poe.

The S.S.F.S. wish to get in touch with anyone who has made documentary, abstract or experimental films of an artistic nature, with a view to including such films in future programmes. They can be on either 9½-mm. or 16-mm., especially the latter size. If necessary a fee will be paid for the loan of such films and every precaution is taken to see that they are treated perfectly. Will anyone who has made, or is making, such films kindly write to the secretary at the above address, stating length, size, subject, etc.?

TEDDINGTON AMATEUR FILM PRODUCTIONS. Hon. Secretary, V. Insani, 79, Teddington Park Road, Teddington. Things have been very quiet for the last month owing to the holidays. Everyone is not away, however, there being more solo workers than ever before. Our vice-president and secretary have both returned from their holidays with some really beautiful work, the latter proudly displaying a 30-foot shot of the interior of a Pathé lens cap.

Mr. Sydney Aland is rebuilding his recording apparatus so that it now tracks from the centre of the disc instead of the outside as before. This contact method of synchronisation has proved very successful. At every revolution of the turntable a slight click is produced with an electric contact, which is heard by the cameraman, wearing earphones, who cranks in unison. A 60-foot talkie of our president has already been produced. Another member, however, favours the sound on film system and intends experimenting with 35-mm. sound on film.

TEE-SIDE CINE CLUB. Chairman, H. Linton; Treasurer, W. Maxwell; Hon. Secretary, W. Shaw, 9, Caxton Street,

Middlesbrough. This club was formed in June this year by Mr. W. Maxwell, and is making steady progress. Its aims are:—

(1) Mutual help to all amateur cinematographers.

(2) Production of film plays.

(3) Projection of films produced by the members and sub-standard versions of outstanding professional films. Several of these shows have already been given.

There is a newly-formed committee of seven, who will arrange a programme for the winter. Meetings are held every Thursday at 7.30 p.m.

Production of the first film, a drama entitled "Every Bullet," written and produced by Mr. W. Baker, is well in hand, and it is hoped to complete the shooting in a few weeks. The camera work is in the hands of Messrs. T. Brown and W. Maxwell. The film has only one short indoor scene, which we hope to secure by the use of super-sensitive pan. film. The rest of the scenes

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include a tennis party, for which we have the use of two lawns; and a scene in a gorge, which has been shot locally near Great Ayton. These first shots have proved very successful. "Every Bullet" is a "silent" film on 9½-mm. stock, but it is intended to try "sound on disc" talkies later.

Subscription is 25s. per annum, payable weekly, with entrance fee 2s. 6d. Will anyone interested in the club kindly communicate with the secretary at the above address.

WAKEFIELD CINE CLUB. Hon. Secretary, Mrs. R. Turner, 7, St. Clair Street, Wakefield; Hon. Treasurer, Claude C. Coats, 42, Kirkgate, Wakefield; headquarters, The Dramatic Rooms, Southgate.

This club has just been formed and we already have twenty-three members. We have taken 100 feet 16-mm. film as a trial

and entitled it "One Demoralising Night," a short comedy written by Claude C. Coats. It was taken on the stage of our local theatre a few months ago and the result is splendid, super-pan. film being used. We are now taking a 2-reel (800 feet) comedy, "Ladders, Green and Friday," written by A. N. Read.

Club nights, when other society films are shown, etc., are held fortnightly on Mondays. Subscription is 10s. 6d., payable on entrance. We are now on the lookout for a suitable studio where we intend to carry on with production throughout the winter.

WIMBLEDON AMATEUR CINE CLUB. Headquarters, 18, The Ridgway, Wimbledon; Hon. Secretary (to whom all enquiries should be addressed), H. C. Bealby, 34, Murray Road, Wimbledon.

SYLLABUS FOR 1932-33

- 1932
- Oct. 14. A review of the films taken by the club.
- .. 28. "Selo 16-mm. panchromatic film. The advantages of the negative-positive process." George H. Sewell, Esq., F.I.A.C.
- Nov. 11. "Titling, Editing and Cutting." Percy W. Harris, Esq.
- .. 28. Members' evening.
- Dec. 1. A visit will be paid to the Wimbledon Camera Club.
- .. 9. A personal visit of Basil Emmott, Esq., Chief Cameraman to Warner Bros. First National Productions, Ltd.
- .. 23. Members' evening.
- 1933
- Jan. 13. A visit from the Beckenham Ciné Society. J. W. Mantle, Esq.
- .. 27. Members' evening.
- Feb. 10. "Obtaining Glossy Black and White Pictures suitable for Ciné Stills." H. Yolland-Moyse, Esq.
- .. 24. Programme of films from the A.C.A., Newcastle. "Preference" and "Bonaventure."
- Mar. 10. "Reminiscences of Movie Making in India." Bernard B. Hill, Esq.
- .. 24. Members' evening.
- Apr. 14. Members' evening.
- .. 28. "Planning an Amateur Production." Sigurd Moir, Esq.
- All meetings commence at 8.0 sharp.



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EDUCATION BY CINEMATOGRAPH

How the Amateur Movie-Maker Could Help

By RUFUS H. MALLINSON

IT may be said with a good deal of truth that there is no subject on which more rubbish has been written by "laymen" than the important subject called Education, by which we mean the promoting of intelligence, generally in the young. The writer of this article has had about thirty years' experience as a teacher of young children, and knows exactly how to value the criticisms, constructive and destructive, made on educational work, by army officers, parsons, journalists and captains of industry. The teacher is, after all, the final court of appeal in matters educational, and he is also the only really indispensable apparatus necessary for his work.

A Wealth of Opinions

During the last twenty years there has been a wealth of opinion and suggestion from laymen as to the value of the Cinema in schools. Well, the possibilities of the Cinema are enormous, stupendous, revolutionising; but it is a lamentable fact that the valuable influence of the Cinema is not connected at present with our deliberate system of educating the young at school, and, to put the matter shortly and bluntly, I foresee the day when the Cinema will take the place of the school; when, in short, Mahomet will be compelled to go to the mountain.

I write bitterly. Teachers who think about their work become bitter as the years pass and the fads of educationists come and go. For twenty years the greatest influence on the child-mind has been awaiting exploitation by schools, and the schools still know of this influence only as an outside affair. I have myself attended comic conferences called by educationists to combat "the evil influences of the Cinema." Such a conference is an acknowledgment of the power of the Cinema, and a confession of the failure to turn this power into the right channels by adopting it in school work.

Interest Essential

Nothing can be taught unless the pupils are completely interested. Nothing can take the place of this thing called *interest* in the pupil. He must have 100 per cent. of interest in the subject being taught. Now, teachers know that this 100 per cent. of interest is scarcely ever maintained for more than a minute or two, even with the most brilliant and vivid teaching. So long as it is maintained the work is being successfully taught, and is also being successfully learnt by the pup. But children have small powers of concentration, and are easily dis-

tracted by things around them; even the "magic lantern" is incapable of maintaining throughout its session the whole attention of a class, chiefly because of the intervals between the slides and the speaker's "explanations."

But the Cinema allows of no flagging, no dropping of interest or concentration; to glance away is to miss something.

The value of the Cinema is undoubted, but it is potential as yet. All teachers agree that the Cinema's influence is very marked indeed, but that it is chiefly an undesirable influence at present, though tending slightly towards improvement. The point is that children *will* go to the films; they are even content to sit through ninety minutes of incomprehensible sex-play in order to see half-an-hour's knockabout. Poor little beggars! I have often questioned children as to what they saw on the films "last Saturday," to be given the whole programme in detail, from start to finish. But the same children have had only a hazy idea of the work covered in school on the previous Friday.

The day of the Cinema has arrived. There is no school subject that could



[Photo Hutchinson]

PORTABLE TALKIES AT SEA—Schoolchildren who left Liverpool recently in the "Adriatic" on a cruise to the Mediterranean, interested in the RCA Photophone 16-mm. Sound-on-film equipment installed aboard the White Star liner

To watch children at the Cinema is a joy. How one envies the proprietor his enormous advantage in apparatus! Who ever heard of a child averting a glance from the screen during a show? I have seen Cinemas crowded to the doors on Saturday afternoons, to see films of life under the sea and German nature stories. What sort of a crowd would there be at school on Saturday afternoons if the teacher offered to give an hour's extra lesson on geography? Two or three little greasers might turn up—once! All the school-lessons ever given on the subject of life in Central Africa, by teachers who have never been further south than Brighton, or by those who have actually been to Kenya Colony, could not compete with "Trader Horn" or "Africa Speaks," either in the attention given by the pupils or the sum total of knowledge assimilated by them.

not be taught more successfully if the Cinema were available on the school premises. There can be no doubt that the actual results of teaching by the Cinema would surprise even the teachers themselves, and increase the intelligence of the coming generation in a very marked degree, especially in country districts.

I cannot see that the cost, which is the first and last consideration these days, would be very heavy. Vast sums have been spent by schools on fads and fancies in the past, and on apparatus presently to be scrapped in favour of that for later fads. Every Headmaster will confess that he has seen hundreds of pounds spent on apparatus which is of very doubtful use in teaching the young. But the money was there to be spent, so the microscope or the umbrella-globe was bought. The cost of installing a small

(Continued on page 177)

YOUR CINÉ QUERIES ANSWERED

Free Service for Readers

Is there a ciné problem bothering you? Have you some difficulty in which you would like expert help? Do you want to know where to obtain certain apparatus and what it will cost? HOME MOVIES is at your service in this and many other ways.

Address your query to: The Service Department, HOME MOVIES, Messrs. George Newnes, Ltd., 8-11, Southampton Street, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post.

SPECIAL NOTE.—*Criticisms of amateur films, opinions of amateur scenarios and test of apparatus can be undertaken by special arrangement. In such cases a preliminary letter to the Editor is essential.*

A. F. G., Kensington, writes: "I have not yet tried my hand at artificial light cinematography, but as I have a camera with f/1.9 lens I am told that I should attempt it. Can you tell me what additional equipment is required?"

Answer.—With an f/1.9 lens and super-sensitive film, such as the Agfa Novopan or Kodak Super-Sensitive, you can take a number of very effective indoor shots with very little more light than is normally used in a living room. Much depends on the surroundings as well as the light, and if the walls are of light paper or pale distemper they will act as reflectors and help to diffuse the light.

The subject is too big to be dealt with in the answer to a query and we shall be publishing articles on the subject in an early issue. Meanwhile, however, we can say that a 100 watt light in a standard lamp placed close to the subject and so shaded that the direct rays do not reach the camera, together with a couple of 60 watt lamps nearby on the other side of the subject (again taking care that the direct light does not enter the lens), will enable you to take a well exposed ciné portrait, using your lens at full aperture. Be careful, however, to focus for the lens at this aperture, as f/1.9 has little depth of focus, and after the camera has been set up on the stand you should measure the distance from the lens to the subject with a tape measure. Best of all, buy one, or preferably two, of the 500 watt lamps and reflectors sold for home ciné work. A suitable type will be found reviewed in the current issue. With a pair of lamps like this in reflectors you can get lighting effects, comparable with those obtainable in a professional studio, over a much bigger area.

W. W., Highgate, asks: "What filters should I use on my 'Filmo' camera with super-sensitive panchromatic film in artificial light?"

Answer.—There is no need to use any filters with artificial light, as the normal

use of a filter (to repress the extra sensitivity to blue) is rendered unnecessary by the fact that artificial light is deficient in blue rays, the results with artificial light being much the same as those obtainable with daylight using a medium filter.

A. K., Norwich, asks: "I have a Ciné Kodak Titler in which the title card is supported less than a foot away from the lens. I propose doing a good deal of titling this winter, and I should be glad if you would tell me what lamps to use and what stops."

Answer.—The simplest way is to hold an electric light bulb directly over the Titler lens, touching the lens standard, but in such a position that the direct light does not enter the lens. With a single 100 watt lamp the stop should be f/5.6 for the ordinary panchromatic and f/8 for the super-sensitive. A more uniform light will be obtained by using two 60 watt lamps, one on each side in similar positions. The same stops as before should be used.

J. L., Manchester, writes: "I have two 500 watt Nitrophot lamps in reflectors and the largest lens aperture on my camera is f/3.5. How far away from the subject can I get and still obtain a fully exposed film, the lamps being placed as close as possible to the subject without entering the field of view? I am using Agfa Novopan film."

Answer.—About 8 feet, assuming that you have a white ceiling and medium tone walls and that the subjects photographed are clothed in medium colours.

O. F., Chiswick, asks: "Why do some amateurs use positive film for making titles, and what are the advantages?"

Answer.—If the titles are set up in black letters on a white background and photographed on positive film which is then developed as a negative, the resultant negative can be used for positive projection,

as it will now give white letters on a black background, which is the effect usually desired. Positive film is generally considered to give a cleaner black and white effect when used for titles, although in our experience a good modern negative film is just as effective. The advantage of the positive stock in this case, however, is that it is cheaper and, being slower, can be developed in a bright dark-room light. It should not be forgotten that as it is so much slower positive stock requires a proportionately longer exposure—about four times as long as the negative film.

F. K., Honiton, proposes to give a number of lectures with his 16-mm. films, and asks what power of lamp we recommend in the projector.

Answer.—A 200 or 250 watt lamp or even higher power is needed for satisfactory lecture work, unless the audience is very small, and the growing use of 16-mm. projectors for educational work has led manufacturers to increase the power to as high as 400 watts; 250 watts, however, will usually be found quite sufficient for audiences of 100 or so, and good clear pictures are then obtainable.

When arranging for the lecture you should obtain from the authorities concerned the exact distance from the table where the projector will be stood to the screen, as this will determine the size of the picture which can be projected with a given lens. From a given standpoint, the shorter the focus lens the larger the picture shown on the screen, and lecturers who have to adapt themselves to varying conditions usually carry two or three different focus lenses. The standard lens has 2-inch focus and will give a picture about 7 feet by 5 feet at 36 feet and about 3½ feet by 2½ feet at 20 feet. A 1-inch lens at 20 feet will give a picture 7½ feet by 5½ feet, whereas a 2-inch lens would require twice that throw to give a picture the same size.

F. P., Dublin, asks: "Where can I obtain panchromatic 9½-mm. film for my Pathé camera?"

Answer.—Pathescope, Ltd., supply the 9½-mm. panchromatic film loaded in charger, and including free development, for 6s. You can obtain this from your dealer. Panchromatic 9½-mm. film is also obtainable from Atkinson, 21b, Albert Bridge Road, London, S.W.11, the price being 2s. for 30 feet and 2s. for processing. This film is not supplied in a charger unless an empty charger is sent with the order, but must be so loaded by the purchaser or his dealer.

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J. McF., Glasgow, is feeling rather puzzled about the relative merits of certain cameras, and finds difficulty in making a choice between two makes mentioned, one of which has an f/1.9 focussing lens and the other an f/2.5 fixed focus lens. He asks certain questions about the relative merits of the lenses.

Answer.—The f/1.9 is twice as fast as the f/2.5, which means that at full aperture the first will admit twice as much light as the second. When both are stopped down to the same aperture, however, there will be no difference between them (assuming both lenses to be equally good optically, which for all intents and purposes is the case). It should be noticed, however, that the f/1.9 in the focussing mount is a much more adaptable lens, for with it perfectly sharp "close-ups" can be obtained as near as 2 feet at full aperture. The f/2.5 has only a fixed focus mount, and at its full aperture there will be a noticeable loss of definition on subjects closer than about 12 feet. How close you can come to the subject with a fixed focus lens and still get a sharp image is dependent upon the lens opening: the smaller the stop the closer you can come to the subject and still get a pleasantly sharp definition.

It is possible, however, to obtain supplementary lenses for about 7s. 6d. each, which when attached to the front of a fixed focus lens enable sharp "close-ups" to be taken even at full aperture. A focussing mount is a little more trouble to use than a fixed focus, and if you forget to set the scale at the correct distance you may get an out-of-focus result, but the improved results obtainable with such a lens are well worth the little trouble involved.

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All New Pathescope, Kodak, Ensign, Bolex-Paillard and Talkatome apparatus supplied. Really good offers for part exchanges. A straightforward deal assured from the business built up by recommendations. Stamp for special offer and literature.—The Amateur Cine Service, 50, Widmore Road, Bromley, Kent. Telephone: Ravensbourne 1926.

PANCHROMATIC 9.5-mm. SAFETY FILM. Reversal or Negative-positive. 30 ft., 2s.; Processing, 2s.; ready projection. Failures not charged. List Featurette films stamp.—Atkinson, 24b, Albert Bridge Road, S.W.11.

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"CINE HOUSE" FILM LIBRARY, HIRE SUPERS, 2s. We have a large quantity of 60's for sale, 2s.; 30's, 1s. Projectors and Cameras from £3 10s. List free.—2, Anlaby Road, Teddington.

EXCLUSIVE 16-mm. AMERICAN AND BRITISH PRODUCTIONS. Complete 16-mm. Films with titles from 5s. each. Stamp for lists.—Cosmo Films, 3, Haigh Street, Brighouse, Yorks.

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OCT. 1932

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THE EDITOR'S NEWS REEL

*"I go to visit the
Movie Man, for whom
I've writ a play."*

BEN JONSON
A.D. 1640.

THIS is the sixth number of HOME MOVIES, and the appreciations which are being so kindly sent us from every part of the world stimulate us to still further endeavour. When, in June last, the first number appeared, the warmth of congratulations was tempered to some extent by the suggestion that we could not "keep it up," but we think that the numbers which have since appeared have dissipated any misgivings in that direction!

Our Aims

As so many new readers are now taking our magazine, we would like to repeat that we aim to give British readers a magazine which is stimulating and helpful as well as interesting. Realising as we do that the great majority of amateur cinematographers are working alone in producing family films, records of their holidays, travel, and what may best be termed "cinematographic diaries," the major portion of the magazine is devoted to their interests, but, at the same time, we are not overlooking the small bands of enthusiastic workers who are endeavouring to raise the standard of comedy and drama films, and for whom the admirable articles which Mr. Adrian Brunel, the famous producer, is now contributing are mainly written.

The New Reader

We would particularly commend these articles to the new reader, even though his interests may be, in the main, connected with diary or travel type of film. It is impossible to study the methods of the professional without gaining many hints for the production of home films. Particularly is this the case when we come to the study of continuity.

At the present time Home Talkies are in the main confined to the home projection of professionally made films, but developments of which we are well

aware will shortly make available apparatus for the home taking of such pictures. Even now elementary apparatus is available and some of our readers are reporting considerable progress. In order that all may be fully able to appreciate these developments as they come along, we are beginning in this number a new series of articles ("The A.B.C. of Home Talkies") from the pen of Mr. Bernard Brown, B.Sc., who has already achieved a considerable reputation with his book, "Talking Pictures." From time to time, too, we shall be

OUR SPECIAL CHRISTMAS NUMBER!

The December issue of "Home Movies" will be a Special Christmas Number, full of seasonable and helpful articles. Gift suggestions, Christmas titling and Yuletide Programmes are but three of the attractive contents.

**ORDER NOW AND TELL
YOUR FRIENDS!**

publishing the results of readers' experiments.

One of the most pleasing aspects of our hobby is the simultaneous improvement of the results obtained and the lowering of cost of first-class apparatus, while, in the field of more expensive instruments, technical progress has been just as rapid. All new apparatus is carefully studied by our technical staff and, as our regular readers know, independent test reports appear from time to time. In one direction, too, we are glad to have been already of service to our readers in obtaining results in our agitation for more light

for 9½-mm. users. Already we have been able to test and approve a lamp-house for attachment to standard projectors, which increases the light from six to eight times, and other similar developments are coming along. The results now obtainable on 9½-mm. stock are so good that it should not be long before higher power lamps are standard.

A Bumper Number

Next month we shall publish our first Christmas number, containing many special articles suitable for the season. It will contain among other articles a description of how first-class ciné pictures can be taken indoors without elaborate equipment, how Christmas programmes can be chosen from the many Film Libraries, and how to put on a Christmas film entertainment in the best possible fashion. Our regular features will also appear in addition to these, and not the least attractive feature will be the specially prepared Christmas titles, which you can photograph into, or splice on to, your own films which you propose to show.

Will You Help Us?

There are many ways in which we are trying to help you, so will you help us? We feel sure that you have many friends both at home and abroad who would like to know of HOME MOVIES and who may not come across it in the ordinary course of events. May we ask you kindly to send us a postcard with the names and addresses of those you think would be interested, so that we may send them free specimen copies? If you like, we shall be pleased to notify them in a covering letter that the copy is sent at your own request. Already we have built up a large circulation overseas purely by personal recommendation of this kind.

THE EDITOR.

A Hope Fulfilled

The advent of HOME MOVIES gives the ardent amateur a paper he has hoped to see for some time.—

Yours faithfully,
(Signed) RONALD W. NORTH.
Wimbledon Amateur Ciné Club,
20 Poplar Road,
Merton Park, S.W.19.

Africa Speaks

THE EDITOR, HOME MOVIES

DEAR SIR,—I was fortunate in getting a loan of your paper for June, and was much impressed by its contents.

I am enclosing a postal order for 7s. 6d. in payment of my subscription for one year commencing with your first number. Will you please post to the address given below?

Yours, &c.,

D. G. BLACKBEARD.

Buluwayo, S. Rhodesia,
South Africa.

Advance, Australia!

THE EDITOR, HOME MOVIES

DEAR SIR,—The second edition of HOME MOVIES just to hand in Melbourne, and I would like to add my appreciation of your great magazine to the others which I read you have received. It is very welcome because up to recently only one like publication has been obtainable here. This is American and, in my opinion, does not nearly come up to your standard for descriptive and educational articles.

Perhaps you will have room in some future edition to explain how to produce one fixed title over a few feet of moving picture film, say, to begin an evening's entertainment. I feel sure such an article would be of good general interest.

Many thanks and every good wish for success.

Yours, etc.,

LAURIE BATES.

27 Park Street, St. Kilda, S.2,
Victoria, Australia.

Thank You, Mr. Morrison!

EDITOR, HOME MOVIES.

DEAR SIR,—I discovered HOME MOVIES quite by accident in a Kodak shop here recently and hasten to congratulate you on the fine get-up of this little paper.

Early next month I am sending you my yearly subscription, for I consider this to be the best paper on the subject that I have seen, which deals with all sizes of film used by the amateur.

I think that the article by Mr. Ern Shaw is the most helpful in this issue, and I hope to see it continued in future numbers.

Your idea of including definite sizes to suit the various types of title holders on pages 56-57 is splendid and

LEADERS AND TRAILERS

OUT OF OUR LETTER BAG

will be greatly appreciated by all who do their own title work. Personally I have both the large size and the Pathé size to cope with, and it is fine having these title pictures to suit both. *Keep it up, please.*

The review of new equipment on page 76 is also a good idea for the prospective buyer, and I would like to suggest that the prices of new equipment be always included to assist overseas readers (like myself) who have, otherwise, to waste weeks in

others going in for the new 8-mm. This size at \$2.50 for 100 feet is going to be mighty cheap movie work for us and a 25in. by 30in. screen is all I am likely to require.

With my very best wishes for the future success of this splendid publication and hoping to hear from some of your readers some day, Yours, etc.,

(Signed) T. MORRISON.

P.S.—I am a New Zealander and have been in Canada about three years, having been in most parts of the world, including the Far East, where I spent 18 years.

1246 Lansdowne Avenue,
Toronto, Ontario, Canada.

"PATHKIN" REPLIES

THE EDITOR, HOME MOVIES.

DEAR SIR,—Your correspondent "Crystal, Bournemouth," in his rather humorous tirade against publi-

NO CLOSE TIME NOW FOR CAMERAS!



With super-sensitive pan film in 9½ and 16-mm. sizes, indoor photography by artificial light is both possible and easy. Using a pair of Kodalites to film the children at play

finding out whether prices are prohibitive or not. . . .

When one considers the wonderful opportunities in Canada for motion picture work, including the beautiful Winter effects so easily obtained, it is an extraordinary thing that there is so little amateur work done here and so little interest taken in the hobby. A movie amateur here is forced to work entirely on his own and has no clubs to join, or others to discuss his work with. The average Canadian takes no real interest in photography or motion picture work, and is usually quite ignorant of even a smattering of the subjects.

There is, of course, no publication on photography or motion picture work in Canada, and, so far, we have had to rely on the U.S.A. for these.

I would be pleased at any time to hear from your readers on these subjects and to exchange films with

city and criticism has almost forgotten the substance of my original letter.

I do not deny that some societies have produced and are producing films worthy of the technical experience expended on them; neither was my argument solely destructive—I even suggested the type of film on which it would be best to concentrate; and as a national organisation has little or no connection with the subject matter of either individual or co-operative production, I fail to see any reason for introducing this at all.

It is in his first paragraph that "Crystal" reveals his complete agreement with the validity of my reasoning. I went so far as to advance the box office as a justification for a large number of current productions; "Crystal" justifies the box office receipts by the production. Assuming the correctness of the production
(Continued on page 208).

RETAIN ENGLAND'S FOLK LORE!

Some interesting old-world
customs and rites on which
to train the cine camera

Written and illustrated
by

ERNEST OAKLEY

THE folk-lore traditionally associated with this country of ours is slowly but surely vanishing into the past; only a few weeks ago it was publically announced that the famous Golden Dawn ceremony, practised every mid-summer's day at Stonehenge circle, would cease to function after this year within those



One of the Brethren strolling in the picturesque quadrangle at St. Cross, near Winchester



Frank Wheeler superintending the distribution of the "Wayfarers' Dole" of bread and beer which is given daily at the Hospice of St. Cross

ancient stones. Surely such an obvious sign as this should awaken in the amateur cinematographer the desire to capture at least a few of these ancient and perhaps queer customs that have survived the ravages of time.

These rituals are to be found in practically every part of the country, and the most interesting are usually the least heard of. However, a discovery of only one of these quaint survivals and its subsequent recording well repays the cinematographer for any little trouble he may have gone to, for in time—a shorter time than

you would imagine, too—those shots will be almost invaluable.

If at any time you are in Southern Hampshire or in the vicinity of the county and feel inclined to picture mediæval England, go to St. Cross, a little village just outside the magnificent cathedral city of Winchester. There, at the Hospice of St. Cross, no matter at what time of the day, or at what period of the year you make your call, you will witness, and photograph, I am sure, scenes which would seem only possible, to-day, in an old master's painting of bygone England.

Such pretty pictures as I have

described are presented by the Brethren of the Hospice in their quaint red and black gowns and queer caps as they walk, or stand and chat, in the age-old cloisters. Or again you may photograph them disbursing the famous Wayfarers' Dole of a silver horn of beer and a piece of bread. It is said that this "dole" has been given without any question being asked to any wanderer who cared to ask for it since the twelfth century.

Free Bread and Beer

There are two gallons of ale and two loaves of bread to be administered each day—and woe betide the thirsty one who comes late! So, should you decide to picture the distribution of the dole of beer and possibly taste the good-old English ale for yourself, be sure to make your visit before early afternoon, for it is seldom that all this substantial charity has not been given away before four o'clock.

Fifty years ago almost every town in England had its annual fair. Many of them have disappeared now, but there are still a number well worth a visit, although they sound none too enticing. At most of the important fairs to-day the old town crier in his gaily coloured uniform and bell still opens the proceedings. This is still the case at the oldest fair in the country, at Weyhill in Hampshire, also, which

has been continued with only one break for seven hundred years.

Easter Monday is a date on which numerous old customs are still continued. There is the distribution of loaves, rolls, and cheese at Biddenden, Kent, with which is associated an interesting legend, rather too long to relate here.

Kicking the Bottle!

Then there is the annual ceremony of "Hallaton bottle-kicking," which is celebrated at Hallaton, Leicestershire. Under the will of a former rector, the Rector of Hallaton has to provide a hare pie weighing more than twenty pounds, which is distributed to the villagers. He also supplies three small wooden casks or large bottles filled with ale, and the inhabitants of the adjoining parishes of Hallaton and Medbourne endeavour to carry them to fixed points on each side of the village. The village which succeeds claims the ale as the prize. The ceremony has taken place for more than a hundred years.

Going back hundreds of years is the Dance of the Deer Men, which takes place this year on September 5th at Abbots Bromley and other parts of Staffordshire. This party from Abbots Bromley claim to be the only real Deer Men in the country, and one or two of them claim to be able to trace their ancestors back to Saxon days. They wear gigantic antlers for their queer dances, which are performed in the highways.

Believed to be a survival of the Roman festival of Fontinalia, when flowers were cast into streams as a propitiatory offering to the deity who was believed to preside over the life-giving waters, the old-world custom of "dressing" the wells is still carried out in May at Tissington in Derby-

shire. Reminiscent of the good old days of Merrie England presents a pretty sight on Ascension Day when the five wells are decorated with beautiful flowers. Just before noon a procession is formed and each of the wells is visited in turn, and a short religious service is held.

The revival of the custom is said to have taken place after the visitation of the Black Death in the 14th century, when the village of Tissington escaped the pestilence, its immunity being ascribed to the purity of the water supply.

In Cornwall during May the "Furry" or Floral Dances are held at Helston, and are highly amusing. The men, in frock coats and top hats and their maidens dance up and down the main streets of the town and in and out of the houses all day, much to the innocent visitor's astonishment. This, too, is supposed to date back to Pagan times.

June 15th, of course, marks the signing of the Magna Carta, and the celebrations at Runnymede, not far

from London, should on no account be missed. Those readers who reside in or around London should endeavour to film the procession of the Worshipful Company of Vinters, who walk along Upper Thames Street dressed in a peculiar garb. The wine porters, in accordance with an order laid down by the Vinters' Company Court in the 13th century, precede the Masters and Wardens of the Company, sweeping the road as they go. This took place only recently, and will in all probability be re-enacted on July 16th of next year.

Stonehenge

Although the ancient Golden Dawn ceremony practised each mid-summer's day by the Druids has ceased to be continued in the ancient stone circle at Stonehenge, as stated earlier in this article, it has not, fortunately, ceased to function altogether, I understand.

The Chief Druid, Dr. MacGregor-Reid, told me that a double circle, half a mile from Stonehenge, the use of which was granted to the Order by the late Lord and Lady Glenconner, will probably be used for the annual services in the future. There it is proposed to erect an exact model of Stonehenge in stone.

A subject which may be photographed within the next few weeks or so in Oxfordshire, Warwickshire, Gloucestershire and Hampshire are the ancient "mummers" who make their appearance regularly at Yuletide to perform their plays. Very picturesque



A cinematographer choosing a good viewpoint at the dawn service held by the Druids for the last time within Stonehenge circle on Midsummer Day this year



The "Mumming" plays, a reminder of long ago, are still continued at Yuletide

figures they make, attired in long coloured paper streamers, which entirely cover their garments, and paper crowns or hats, equipped with wooden swords and look for all the world like the mediæval knights, whom they are supposed to represent.

There is plenty of action about the plays, which have been handed down from generation to generation, and during the episodes, the dragon who is featured with St. George, usually gets the worst of the battle.

Mention of the Tichborne Dole, another Hampshire charity, brings to mind the famous Tichborne Claimant

trial, which stirred the whole country many years ago. The considerable and beneficent charity is still distributed in Tichborne Park, the county residence of Sir Anthony Tichborne, each Lady Day, and according to local tradition the 40 gallons of flour is given to the poor of the neighbourhood "to stave off a curse on the inheritance." Each villager receives a substantial portion of the flour made from grain grown on land round which an invalid woman crawled long ago to gain this gift for the people.

An Ancient Calling

The Verderers follow one of the most ancient callings in the kingdom. It goes back to remote times, when Britain had greater areas of forests than there are now, so that the number of Verderers has declined.

There are two historic groups which guard the old customs and costumes, and preserve their picturesque rites. These are the New Forest Verderers and those of Sherwood Forest. The Verderers of the New Forest still perform all the old duties as officials administering forest law. They hold the Court of the Verderers—a most ancient tribunal, which is known to be the oldest court in existence. The most picturesque piece of pageantry which survives is the Feast of the Verderers, and this is held by the woodmen and Verderers of Sherwood Forest as it has been for centuries. Everyone has to attend in costumes of the past, and the sight is most impressive, especially when held in the open.

I have only attempted briefly to outline some of the best known customs still existing in the country in this short article, and should you decide on folk-lore filming yourself, you will find "Home Movie Oppor-



Sir Anthony Doughty-Tichborne and his mother, Lady Doughty-Tichborne, watching the annual distribution of the "Tichborne Dole" on their estate in Hampshire on Lady Day. It is a centuries-old custom.

tunities"—a diary of events worth filming on another page and published monthly—of valuable assistance in discovering the time and place of the most interesting of those queer rites still remaining.

THAT AWFUL WORD "TECHNIQUE"

TO the average man or woman the word technique has a somewhat forbidding, even sinister, sound; yet such is the strangeness of human nature that those who have a little knowledge on a certain subject would attempt to discourage those who know less by the use of that much over-rated word.

The biggest bugbear in amateur productions at the present time is the vague, rather stumbling, endeavour to reach something that does not exist. A mythical standard of technicality, or art, the striving for which defeats its own object.

Ask any average man, who would be glad to take up a useful and pleasant occupation as a sideline from the humdrum course of events that form his every-day life, whether he would like to handle a cine camera! Whether he would care to write or produce some film titles! Whether he would care to assist in the editing of a short film. In nine cases out of ten the answer to any of these questions would be: "Oh, I could never do that, it is too technical for me." Thus another potential world-famous film producer is lost to the amateurs.

Technique as the dictionary expresses it—not in the exaggerated sense that it is so widely used, enshrouded, as it were, by a veil of mystery—is simply "method of manipulation," and the fundamental basis of that is common sense. Studying René Clair's productions, which are considered outstanding in cinematic artistry, one finds that the most pleasing points are based on very simple incidents portrayed with a sense of nicety in camera manipulation.

Let any intelligent man or woman, interested, apply sound common sense, together with a sense of correctness, or balance in judgment, and there is nothing in the whole field of cinematography at which they may not become adept. Then, having become adept, the amateur should be in a position to express freely and confidently his own individuality in his work—but let him at all costs remain simple.

Less "technique," please! Simplicity is the soul of art. E. S.



Each resident of Tichborne receives flour made from grain grown on land round which an invalid woman crawled long ago to gain the gift for the people.

"Titling"

By ERN SHAW-G

MANY good films have been spoilt by featuring too many titles, and many of them containing too many words. The greater fault, however, seems to be that the producer takes for granted that the audience knows as much about the scenario as he does. On the completion of the shots, a committee should see the film through several times and make notes. After careful discussion, the right points for inserting sub-titles should be decided upon, and the wording arranged.

The ideal title writer must have the journalistic instinct. He should be able to supplement the action of the story in a few well-chosen words and make his meaning perfectly clear. So much for the matter contained in the titles.

Now as to their presentation. Fortunate is the society that numbers among its members one or more artists with a knowledge of displaying type. Nicely arranged drawn lettering has quite a professional look, but if ordinary type is employed this should be of a bold legible character. (See Fig. 1.)

My readers will have noticed that on professional film titles the letters are shown white on a black background (see Fig. 2a), and this seems to be the most satisfactory arrangement. There are several methods to achieve this. If the title is drawn by an artist, he should use "Process White" thinned down; after having lightly drawn in the lettering on a card (size 8 inches deep by 10 inches wide) with a pointed red crayon. Lead pencil should not be used as the shine of the lead is apt to show white if not entirely covered by the process white, and photographs black.

The President of the Society of which the writer is a member, possesses a ticket embossing machine. This prints embossed letters, white on

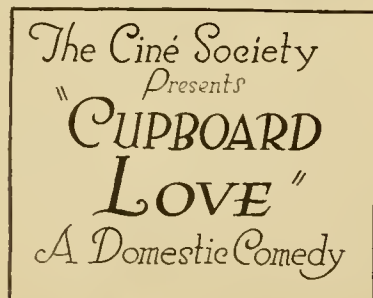


Fig. 2a

black, which reproduce splendidly. (See Fig. 3.) This is a very costly machine, and possibly too expensive for the average society to purchase, but if your membership includes a draper who possesses one—!

Another method is to have your titles printed with black type on white. There are two ways of reproducing these on to your film. The production of the actual title is, however, a point that can be left to the artistry of the producer. The fact that is of more importance is putting this title into film form for presentation on the screen.

The technical part of titling (*i.e.*, the camera work) is equally as im-



Fig. 2b

portant as the camera work or the photoplay, and it is essential that all amateur camera men should take steps to become fully proficient in this part of film making.

We have only too often seen quite artistic titles completely spoilt by the poor photography of them, and a few words on this side of the titling question might be helpful.

The question of correct apparatus is a most important factor and so large that it could only be dealt with satisfactorily in a separate article. Sufficient for the time being is the warning that makeshift apparatus only proves quite inadequate for the job and it is well worth the trouble to construct the necessary equipment on correct lines.

Keeping in mind the fact that the method of photographing titles most to be desired is one in which the amateurs can take into account the following items:

1. Minimum cost.
2. The photography of any length from one title upwards.
3. Simplicity in processing.

Let us look for a moment or two at the production of a white on black title from a black on white original. (See Figs. 2a and 2b.) Is it possible to have a white on black block made from this original?

The cost is not a matter of consequence on 9.5 mm. stock in the event of the amateur doing his own processing, but on 16 mm. the saving is anything from 13s. 6d. to 20s. per 100 feet. The use of direct reversal stock is not necessary for this method; in fact, it is not satisfactory, and the photography can be done quite well on positive stock at a cost of about 12s. 6d. per 100 feet.

This film can be handled with absolute safety in an ordinary dark-

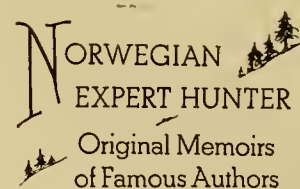


Fig. 1. If a type-set title is used the character should be bold and legible. A drawn initial adds to the artistic effect.

room "safelight" (red), and if only one title is required, the necessary length may be cut, loaded into the camera, and run off on the title.

The only remaining thing now is the simple developing and fixing of the film as the image required is a negative one.

The developer should be a reliable non-staining solution, capable of giving great contrast. The most suitable is a hydroquinone and the following is a reliable maximum contrast developer:

A Solution.

Sod. bisulphate	.. 25 grammes.
Hydroquinone	.. 25 "
Pot. bromide	.. 25 "
Water to make	.. 1,000 c.c.s.

B Solution.

Caustic soda	.. 45 grammes.
Water to make	.. 1,000 c.c.s.

For use, take equal parts A and B.

When development is complete, fix a plain hypo solution 20 per cent.,

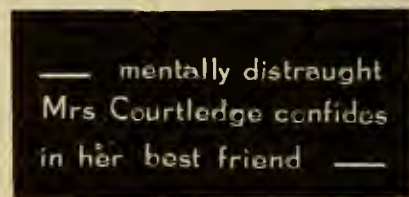
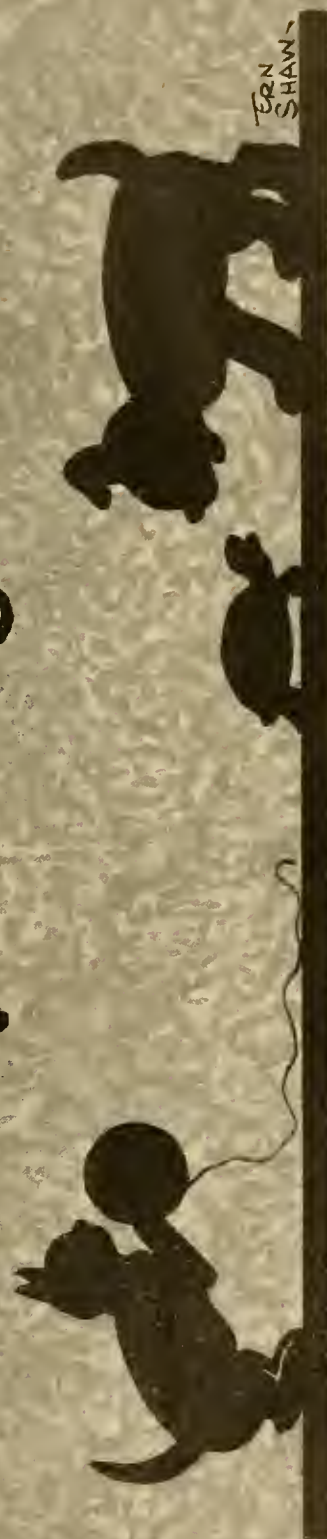


Fig. 3

should further treatment be necessary. An acid hypo bath may cause stains which are difficult or impossible to remove.

If on complete fixation the titling is not perfectly transparent, immersion in a bath of Farmer's Reducer will improve matters. This is made by adding a few drops of a 10 per cent. solution of pot. ferricyanide to the plain hypo bath, the quantity added (Continued on page 210)

"Pet Subjects"



ERN
SHAW

For Ensign Title maker, Dallmeyer Titler, Bell-Howell, Kodak, or the larger letter-boards.

HOME-MADE SCREENS

THE EDITOR, "HOME MOVIES."

DEAR SIR,—I am the possessor of a Pathé ciné outfit and I have just purchased a copy of your monthly paper "HOME MOVIES," and I am so delighted with the contents that I have already ordered the three back numbers that I missed, and if they are up to the standard of No. 4 I congratulate you upon your achievement.

As I have a "Lux" projector and I have cut a hole through a wall so that I can have a separate projection room, the picture I get is naturally very large (about 6 feet by 4½ feet), and after spending quite sufficient upon the camera, projector and extras the cost of a large screen appalled me. However, I made a very satisfactory screen in the following manner which I submit to you in the hope that you see fit to publish it.

Materials.—2 yards of pure white American cloth 54 inches wide, at 2/11 per yard; 21 feet of wood planed 2 inches by 1 inch, at 1½d. per foot. Total, 8/—.

I first of all tacked the selvedge edge of the material to two strips of wood cut to the size and then forced these apart by the side pieces which stretched the screen perfectly taut. I purchased four penny corner brackets and screwed these into the corners and painted the frame dead black. This makes a perfect screen of a large size for 8/6 and the surface is perfect, but should the personal taste be for a less shiny surface the glaze can be reduced as required with Vim or other scourer.

Once again wishing success to your magazine,

Yours sincerely,

(Signed) OLIVER V. HILSON.
Brighton.

This will fit
the Kodak Title
frame and can be
used for Pathe
and Victor



IMPROVED SOUND-ON-FILM

HOME MOVIES was recently invited to witness a demonstration of the new R.C.A. Photophone high fidelity recording which, although not yet available for 16-mm., will undoubtedly influence development in this direction. The demonstration was given in a darkened projection theatre with no picture on the screen so that the attention of the audience could be concentrated upon the sound reproduction itself. At the present time it is rare to find frequencies much above 5,000 or below 100 in talkie picture presentation, and in our experience reproduction is far from uniform over this band of frequencies. In the new system it was shown that very much higher frequencies could be reproduced. The demonstration began with the reproduction of steady musical notes, the first being 60 and the last 10,000, reproductions up to 9,000 being clearly audible, while those whose ears were sufficiently sensitive could detect the 10,000 note distinctly.

The importance of making audible the higher frequencies is well understood by sound engineers, as this enables the vital harmonics which give character to speech and music to be reproduced more faithfully. The non-technical man will appreciate how far the new system has progressed when we say that the ordinary gramophone record has nothing whatever on it above 5,500 and very little above 5,000.

Following the steady tone demonstrations a number of renderings were given of various musical instruments, in particular the violin and 'cello. The piano, too, which is by no means an easy instrument to reproduce faithfully, came out very well indeed. Awkward studio noises, such as the rattling of keys, footsteps, crashes, whispers, shrieks and so forth which give much worry and anxiety to the recording engineer, were then reproduced in a very satisfying manner.

It would be absurd to suggest that the new system represents finality as there is still a lack of uniformity which prevents the complete illusion of reality, but the advance in reproduction is so marked as to awake the critical faculties which the normal talkie reproduction has rendered dormant.

It must not be forgotten, too, the conditions under which the demonstration was given tended to make the audience abnormally critical. When the eye aids the ear slight defects audible in a darkened projection theatre pass unnoticed. When you know a crash is coming or when you see the violin being played, you anticipate the correct sound and may persuade yourself it is correct even if it differs radically from the correct reproduction. One can therefore anticipate that the results in a normal picture theatre will sound, or appear to be, even more natural than they were during the demonstration.

Congratulations to the R.C.A. Photophone on this forward step!



Cut this out and slip it in the Bell-Howell or Ensign Title Writer frame.

PRODUCING A FILM

IV. INTERIORS & EXTERIORS

THERE is a theory amongst lazy scribblers that they can only write when they "have the inspiration"—when they feel a sudden, compelling "urge to create." This is sheer indolence masquerading as genius and trying to excuse itself. Nearly all the really great writers of fiction have been great workers. They sat down at regular hours and wrote. Sometimes such writers were inspired and sometimes they only achieved just good work, but usually this strange quality we call inspiration came to them easily enough through schooling themselves to the labour of creation.

By this constant application, the effort to produce becomes increasingly easy. Form and style are evolved, formulas and tricks of the trade are learned, and pitfalls are avoided as if by instinct.

Experience and criticisms have played their part, but without the constant application nothing can be achieved.

Most of us learn this in the bitter struggle to earn a living, but the amateur film-craftsman has not this incentive, so that the effort to create may be more difficult to sustain, which is one of the reasons I am overwhelmed at the enthusiasm and ability of amateurs.

It is my task to try and provide a short cut for those of you who cannot travel along the main and more difficult road, and it is in order to lighten your task that I adopt the policy of alternating technical instructions with general advice. Before I continue with another sample sequence, therefore, I want you to consider the following dramatic axioms. I don't ask you necessarily to accept my axioms, but rather to *consider* them. If you disagree and definitely fix in your minds a different principle, well and good. That is an example of the individuality I wish to encourage. You should have principles as a basis and as a background to your work, and it is better that they should be your own—though I think there is something to be said for my own and I won't quarrel if you agree with me!

Paint A Picture

The cinema world is for ever screaming for good stories. Well, a good story is very acceptable, but it's not the only thing films are made of. I honestly think that it is easier to tell a story than to paint a picture.



A delightful example of back-lighting in an interior

THE FOURTH ARTICLE OF AN IMPORTANT NEW SERIES WRITTEN EX- CLUSIVELY FOR "HOME MOVIES"

By
**ADRIAN
BRUNEL**

When you are developing your treatment and writing your script, therefore, don't let the telling of the story absorb you to the exclusion of painting a picture.

Often a promising picture has been marred by the "action specialists" foisting a mechanical story on to an interesting and lifelike picture, with the result that we got an unsatisfying melodrama of the worst type. (I am not scoffing at melodrama, but at a type of melodrama.)

If you ask me how you are to paint a picture, I will confess that you have put me a difficult question, but I will venture the answer that it depends on two things—atmosphere and characterisation. If your atmosphere is genuine, convincing and interesting it may carry you to success by itself.

If your characterisation is founded on life and original observation, your characters will carry you to success—always providing your artists grasp what you are driving at!

Characterisation

Whether you are "painting a picture" or telling a story, you should try to establish characterisation early in the film, so that the actions of your characters have credibility.

Characterisation is one of the most important qualities of interesting and entertaining films. Often the artist supplies this, either by being a fine artist or himself an interesting character and personality—that is something I will deal with in its proper place—but apart from this, the *characterisation should be contained in the script*.

If you establish your characterisation early on in your script, you will find your characters affecting your story. "No, he wouldn't do that—or anyhow, he would do it this way," you will discover yourself saying, and so you alter your original treatment. Your characters will, up to a point, be controlling your plot, and it is well that they should.

Another Sample Sequence

My previous sample sequence was an exterior. This next will contain as many interiors as exteriors so that we may refer back to it when I deal with shooting problems in interiors as distinct from those on exteriors. Let us continue with our sad, bucolic story of Alan, Jill and Jellacott.

Page Five.

THE JELLACOTT'S LIVING- ROOM (INTERIOR) DAY

Scene 22.

FADE IN ON A CLOSE UP of a large framed enlargement of a photograph of Jellacott, taken some year ago but even then looking dour and forbidding. The camera TRACKS along the wall to another framed enlargement. This is the late Mrs. Jellacott, a sweet and meek looking young woman who bears a strong resemblance to Jill. The camera continues TRACKING, past a framed text to a ledge on which are seen about half a dozen books—evidently Jellacott's constantly consulted books, for they consist of a Ledger, a Cash Book, a Bible, Cooke on "Crops" and a Veterinary Handbook. The camera moves up close enough to

enable us to read the clearly-marked lettering.

The camera TRACKS on towards the door, moving back to a M.S. The door opens and Jill enters, returned from her shopping expedition. The camera continues TRACKING back to a M.L.S., as Jill comes forward and deposits her basket on the table.

Page Six.

THE COTTAGE ON THE HILL (EXTERIOR) DAY.
Scene 23.

M.S. of Jellacott outside the front door. By his manner, he has evidently seen Jill go in. The camera PANS with him as he goes to open the door—then he stops and listens.

Page Seven.

THE JELLACOTTS' LIVING-ROOM (INTERIOR) DAY.
Scene 24.

M.S. of Jill unpacking basket on to the table. The camera PANS with her as she picks up Alan's tobacco and slip of paper and goes to the door. She stops with her hand on the handle, smiling, and then decides to tidy herself up first. She goes back to the table, puts the tobacco and slip of paper down, and then proceeds to the stairs—the camera PANNING with her. She begins to mount.

Page Eight.

THE COTTAGE ON THE HILL (EXTERIOR) DAY.
Scene 25.

M.S. of Jellacott, listening. He looks round to see if Alan sees him and then opens the door quietly, going inside.

Page Nine.

THE JELLACOTTS' LIVING-ROOM (INTERIOR) DAY.
Scene 26.

M.L.S. of the door, with the table in the foreground. Jellacott comes in. He looks towards the stairs and then quietly approaches the table. He looks at Jill's purchases and frowns jealously as he picks up Alan's tobacco and cigarettes. He puts them down



Clive Brook and a study in shadows

and walks away out of the picture, past the camera towards the window.

Page Ten.

JILL'S BEDROOM (INTERIOR) DAY
Scene 27.

M.S. by the window. Jill is slipping a frock over her head and looking out of the open window by which are flowers in pots. Suddenly she sees Alan. She leans out of the window.

Page Eleven.

THE JELLACOTTS' LIVING-ROOM (INTERIOR) DAY.
Scene 28.

M.S. of Jellacott by the window—side-angle shot. He is looking out of the window, thinking.

Page Twelve.

JILL'S BEDROOM WINDOW (EXTERIOR) DAY.
Scene 29.

M.S., shooting up, of Jill. She looks to see if her father is about, then tries

to attract Alan's attention without making a noise.

Page Thirteen.

FIELD (EXTERIOR) DAY.
Scene 30.

DISTANCE SHOT of Alan at work. He pauses. Shot should be taken from a height.

Page Fourteen.

JILL'S BEDROOM WINDOW (EXTERIOR) DAY.
Scene 31.

M.S. shooting up, of Jill, trying to attract Alan's attention.

Page Fifteen.

FIELD (EXTERIOR) DAY.
Scene 32.

M.L.S. of Alan, shooting from a height (with camera on a rostrum). Alan pauses in his work and in so doing notices Jill. He waves back to her.

Page Sixteen.

THE JELLACOTT'S LIVING-ROOM (EXTERIOR) DAY.
Scene 33.

C.M.S. of Jellacott, shooting from a level position outside. He notices Alan and realises that he is waving to Jill.

Page Seventeen.

JILL'S BEDROOM WINDOW (EXTERIOR) DAY.
Scene 34.

M.S. shooting up, of Jill. She is beaming and signalling to Alan to come along and collect his tobacco, downstairs.

Page Eighteen.

FIELD (EXTERIOR) DAY.
Scene 35.

M.S. of Alan, shooting down on him. He gesticulates back at her questioningly. He doesn't get her meaning.

Page Nineteen.

JILL'S BEDROOM WINDOW (EXTERIOR) DAY.
Scene 36.

M.S. of Jill, shooting up. She tries to make him understand by gesture that if he will come round to the front, she will go downstairs to meet him.

Page Twenty.

FIELD (EXTERIOR) DAY.
Scene 37.

M.S. of Alan, shooting down on him. He now understands and indicates that he is coming right away. He moves out of the picture.

Page Twenty-one.

THE JELLACOTT'S LIVING-ROOM (INTERIOR) DAY.
Scene 38.

M.S. of Jellacott by the window—side angle shot. He follows Alan with a slight movement of his head and then turns slowly round, thinking. He goes towards the bookshelf, the camera TRACKING with him. He takes his ledger and bringing it to the table, sits down and opens it.

As the camera TRACKS up to him, he poses himself as if he were natur-



★
Going off to location in the Sierra Nevada—the advance guard, led by the continuity girl. ("A Light Woman," directed for Gainsborough by Adrian Brunel.)
★

ally at work. The camera stops at about a C.M.S. He looks up towards the staircase.

Scene 39.

M.L.S. of Jill coming happily down the stairs, shooting from Jellacott's viewpoint, with his back in the foreground. Suddenly she stops on seeing him, then smiles faintly as she comes up to the table and, picking up Alan's tobacco, makes to go out.

Jellacott leans back and calls her with a gesture. She stops. He beckons again. She comes up to him, all innocence.

Scene 40.

M.S. of Jellacott and Jill, reverse angle from previous shot. We see both their faces. He tells her to sit down. As she reluctantly obeys, he takes an invoice form from inside the ledger and proceeds to write. She prepares to ask her father what he wants. As she is framing a suitable sentence, she looks up suddenly to the door, while Jellacott continues writing.

Scene 41.

M.S. of the door opening. Alan comes in and stops dead.

Scene 42.

C.M.S. of Jellacott. He is blotting what he has written as he looks up. He then holds out the paper to Alan.

Scene 43.

M.L.S. of Alan by the door, and Jill and Jellacott at the table. As Alan comes forward to take the paper, Jellacott pushes a pen his way and takes some money from his pocket.

Scene 44.

C.M.S. of Alan reading the paper.

Scene 45.

C.U. Insert of the invoice form, headed STEPHEN JELLACOTT, held in Alan's hand. In Jellacott's handwriting we read :—

"Received from the above the sum of £4 10s. in lieu of two weeks' notice."

Alan's other hand comes into the picture and he tears the paper across.

And here we can stop—anything can happen after this. We have led up to what actors and critics delight in describing "a scene." So far as I am concerned, we have gone far enough to establish the points of technique I wish to illustrate and analyse. The only technical expressions I have not been able to introduce in the two sample sequences are the *mask* and the *double-exposure*. The mask is not important and is seldom used, but supposing Jill had looked for her lover through a pair of field



This "desert scene" was actually shot on the seashore, and could easily be produced with only amateur facilities

glasses, we could have used a *binocular mask*; the scene therefore would be written as follows :—

FIELD (EXTERIOR) DAY.

Scene 30.

DISTANCE SHOT of Alan at work, through BINOCULAR MASK. He pauses. Shot to be taken from a height.

Simple. But the employment of *double-exposures* is not so simple. Much depends on careful paragraphing, so that all can understand what the writer visualises. Let us take the good old example of someone having a vision.

GARRET (INTERIOR) AND SALOON BAR (INTERIOR) NIGHT.
Scene 1001.

(a) GARRET.

C.U. of George. He looks at his

mug of water and thinks of the happy days gone by.

(b) SALOON BAR.

SUPERIMPOSE a M.S. of George in his affluent days, drinking Scotch with Ted. Hold C.U. of George through scene, but subdued. DISSOLVE back to

(c) GARRET.

C.U. of George. He sighs, drinks the water, makes a wry face, and puts the mug down.

You may want to *superimpose* (or *double-expose*) this middle scene in the corner of the picture—in which case you must say so, though it will not be necessary in this case to subdue George's close-up. This has one scene number because it is still one separate section of film.

Double-exposures are tricky and the above example is comparatively simple, but ambitious technicians are too often tempted to embark on more complicated forms of *double-exposure*. Ambrose Bierce, the American short-story writer, has a warning in regard to ambitious matrimonial experiments which applies to our case, for in writing of bigamy he says, "This is a mistake in taste for which the wisdom of the future will devise an appropriate punishment—Trigamy."

Analysis of Scenes

In Scene 21 we left Jill going off to the village on her shopping expedition. To come straight back to her at the beginning of the next scene would be rather a jump in continuity. It can be done, but at this stage in our story (Continued on page 219)



A series of small sets used in the production of "Forgotten Commandments." (Paramount)



IS 8MM. WANTED?

PROS AND CONS OF THE NEW SIZE

By the Editor

NOTE: The two pictures of film shown are actual enlargements from a piece of the new Kodak 8mm. film obtained by "Home Movies" from the Eastman Kodak Co., Rochester, N.Y.



WIDESPREAD interest has been aroused by the announcement made in our September issue of the new Ciné-Kodak Eight—an ingenious new attempt to popularise home cinematography. The basis of the new system is a film 16-mm. in width which is exposed in two halves. First of all a series of pictures, half the normal width and half the normal height, is made down one half of the film, after which the reel is reversed in the camera and a second strip of pictures taken down the other side. At the processing station the film is developed and reversed in the usual way, and then split down the middle, the two ends being spliced together to make a continuous film.

Single Side Perforation

The film when ready for the projector thus has half the normal 16-mm. width and perforations on one side only. A 25-foot reel of film for exposure becomes a 50-foot reel for projection, and, having twice the number of pictures to the foot, is equivalent to 100-feet so far as screen time is concerned. There is obvious economy in the use of the film, and both cameras and projectors using this system are now on the markets of the United States and Canada.

For England?

As exclusively announced in the September issue of HOME MOVIES, the Kodak Company contemplate placing this apparatus on the British market next year, when both cameras and projectors will be British made, and if the prices in England are comparable (allowing for the difference in exchange) with those charged in the United States we can assume that the cameras will be sold at about £10 and the projectors either £10 or £30, depending upon whether they are "popular" or "de luxe" models respectively. At the present time 100 feet of ordinary panchromatic film costs 26/—, and if the new film is priced in England on the American basis the 25-foot reel (equivalent to 100 feet of standard so far as time is concerned) will be sold at about 10/—. Owing to the fact that they take 25-foot reels instead of 100-foot, the cameras are very neat and compact, and in order to allow for the much greater magnification necessary a special fine grain emulsion is used.

This, then, is one side of the picture. We see the advantages of compactness

of apparatus and low cost of apparatus and film. What are the disadvantages? First of all there is the serious disadvantage of introducing a new substandard size. The special film for the Ciné-Kodak Eight is not, as one might be led to expect on first considering the idea, merely the normal size of 16-mm. film with a finer grain emulsion. In point of fact its only resemblance to the ordinary 16-mm. film is that it has the same width, for it has been found necessary, or desirable, to use double the number of perforation holes so as to retain one perforation per frame. Thus, unlike

same size apparatus, or library films specially made on the new size. The splendid 9½- and 16-mm. libraries will be barred to him unless he goes to the expense of buying other projectors, and, further, he will be confined to a relatively small size of projected picture owing to the fact that the picture area on the film is a quarter of the size of the present 16-mm. picture area and appreciably less than half the size of the 9½-mm. picture area. The price of the film, too, is not, as might be expected, a quarter of the present 16-mm. price, but only a little less than half.

What Is New?

The idea of taking four pictures in the same area as one picture on 16-mm. film is not new and was adopted by the Kemco Company some time ago. A description of apparatus submitted to us and our test report was published in our August issue. The method of taking down one side and up the other and then slitting the film is, however, quite new. Kemco incidentally uses standard film, and the projector can be used at will for either normal 16-mm. or the special size.

Trade Protests

We have dealt with this matter at some length owing to the number of letters we have received from readers and the trade protesting against the introduction of a new size, thus further complicating the hobby. "If the Kodak Company really want to add to the popularity of home cinematography," writes a prominent amateur, "may I suggest as pioneers in the 16-mm. film market they give a lead by reducing their prices? There is obviously something wrong when by using the positive-negative method I can obtain 200 feet of processed film (one positive and one negative) for the same price as 100 feet of reversal film. Either the positive-negative film is too cheap or the reversal film is too dear, and I have no doubt in my own mind as to which is the case."

A Dealer's Views

"As a photographic dealer with a steadily growing clientele of amateur cinematographers in this neighbourhood," writes a dealer in the Midlands, "I feel I am not alone in protesting (Continued on page 213)"



A Royal Anachronism!
Queen Elizabeth taking a 9½ mm. film at the Barnes Charter celebration

those amateurs who use either the 9½- or 16-mm. standard films, the 8-mm. user is confined to one make of film of the reversal type, and the positive and negative method (available in the present sizes) is denied to him. Any departure from existing standards brings about distribution problems, and it must not be forgotten that it has taken some years for the present substandard sizes of film to become generally available.

Secondly—and probably this is the greatest disadvantage of all—the 8-mm. user must buy a complete new outfit, both camera and projector. Having purchased the projector he will be strictly confined to his own films, films taken by friends on the

THE ingenuity possessed by HOME MOVIES readers is again exemplified in the many ingenious hints and devices submitted in our October competition. The three prizes this month go, first, to Mr. F. T. May, of 24, Russell Road, London, N.W.9, who puts forward a very simple scheme by which even those who have no skill whatever in drawing or painting can produce an interesting form of animated cartoon. The idea itself is not only good but will doubtless suggest many modifications to readers who like to get away from the ordinary in their cine work.

Simple Enlargements

A second prize (and here it should be said that our monthly prizes are all equal and the order in which they are printed is not intended to be an indication of their relative merit) goes to Mr. A. R. Morris, of 190, Wolverhampton Street, Dudley, Worcestershire, for his interesting description of how he makes photographic enlargements on paper from his Pathé films. How well the scheme works out in practice is shown by the two enlargements accompanying Mr. Morris's entry. Not the least virtue of his scheme is its cheapness.

A third prize is awarded to Mr. K. B. M. Aldowie, of 42, Lansdown Crescent, Cheltenham, for his description of how he uses his camera as a printer for making positives from negative stock. This scheme will particularly appeal to the relatively small but undoubtedly keen section of our readers who like to do their own processing. Here we have a scheme by which as many positives as are desired can be printed from one negative with no more apparatus than the camera used for taking the original film.

Offer Repeated

Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile, we are repeating our offer to readers, and next month three half-guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own artists will prepare the necessary finished drawing for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method, is more likely to win a prize than a long-drawn-out description of something which is difficult to make.

Don't be Late!

Entries for Competition No. 4 should reach our office before the 15th of November. The Editor's decision will be final.

OUR PRIZE COMPETITION THIS MONTH'S WINNERS

A Cartoon Tip

By F. T. MAY

SOME years ago there was a vogue for screen cartoons in which a drawing (usually humorous) appeared line by line. This type of film can be produced by any amateur having artistic ability by the process of photographing the drawing as each small portion is added to it. But



Excellent enlargements are obtained by Mr. Morris's method

what of the amateur who, like myself, is unskilled with the pencil?

An easy method is for him to take a black and white drawing from a magazine, place it upside down on a titling board, expose a frame or two, stick a piece of white paper over a small part of the sketch, and expose again. This process is continued until the whole drawing is covered by the white paper.

As the film when processed will be "upside down," it will be necessary



Another of Mr. Morris's enlargements from Pathé film

to invert it so that the last exposure is the first to enter the projector.

This reversal method can be used for Plastic Sculpture by making a statue in plasticine and removing pieces of it between the exposures.—F. T. MAY, 24, Russell Road, London, N.W.9.

Pathescope Enlargements

By A. R. MORRIS

I HAVE no doubt that many Pathescope owners, who take their own films would like to make some enlarge-

ments from them, but do not wish to spend two guineas on the Pathescope apparatus for making them.

All that is needed is a darkroom (as used for photography) and some film.

Then construct on the base, which should be about 15 inches long a framework at one end. In this make slots so that a 2½ by 3½ plate can slip in. Then arrange the projector so that it gives a picture just filling the plate. When this is done, connect the leads going to the projector in series with an ordinary bellpush.

Now, when the room is dark, slip a white card in place of the plate and run the film (positive) through to the desired frame. Next focus it critically on the cardboard. Insert, instead of the cardboard, the plate—emulsion side nearest to the lens—and give it an exposure of about 4 seconds. The plate can be developed in the usual way. After printing out from the negative just formed, the print should be cut down to avoid the corners.—A. R. MORRIS, 190, Wolverhampton Street, Dudley, Worcs.

Printing in the Camera

By K. B. M. ALDOWIE

AS one's lead and end titles are very often the same and as it is rather a tedious business setting up the same set time after time, particularly if complicated, I think a method of duplication might be of interest to readers of HOME MOVIES.

A negative is made of the title required, and is then, the end, inserted in the slot of a camera spool in the darkroom, emulsion side inwards. At the same time, emulsion side outwards, the end of a reel of positive unexposed film is also inserted, the two emulsion sides together. Wind up both films together until the beginning of the negative is reached. Cut the positive here and add a standard 4 foot leader strip on positive and negative. When these are wound the spool can be loaded into the camera in the light. Pull out enough of both leader strips and load the camera in the ordinary way with double film. My camera is a Filmo and I have experienced no difficulty in this, and I expect other cameras are just as easy. Shut the camera and place on tripod or other device to hold it steady. Unscrew the lens and place a frosted electric bulb in front of film. If the starting button is pressed the two films will run forward and a print is made, which is developed in the ordinary way.

This arrangement is also a quick way of making extra copies from pos. neg. film, any length up to 50 feet being possible if the camera is re-wound.

I find with Selo positive film, a 40 watt bulb of 5 inches from film and the camera at half-speed is about the right exposure for an average negative.—K. B. M. ALDOWIE, 42, Lansdown Crescent, Cheltenham.

THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN (B.Sc., Eng.)**

Author of "Talking Pictures," etc.

ANYONE can work a home talkie set after twenty minutes or so manipulation, and in a few weeks can become an expert operator. But for real enjoyment of any hobby, especially those of the scientific or technical variety, a knowledge of the underlying principles is very desirable. More than this, best results can be obtained only when we thoroughly understand the apparatus we are handling and it is for this reason that the present series of articles was written.

First of all we can discard from our minds the idea that the principles of talkies are either complicated or "dry." If we take a casual glance at a full-size cinema projector such as the Western Electric Universal base, shown in Fig. 1, we may experience a decided shock. An examination of a simple home talkie attachment such as the "Reylik," shown in Fig. 2, may put us to rights by its extreme simplicity.

Professional Apparatus

The professional talking picture apparatus, either for projecting or recording, is of necessity complicated owing to the fact that the resultant sound may have to fill an auditorium accommodating five thousand people. This is no light undertaking when one remembers that every seat must possess equally good sound. But for home purposes the question is entirely different. We want quality, certainly, but that is not difficult to attain providing volume is kept down. No one can complain about the quality of modern gramophone records even when played on a cheap portable.

Home talkie sets of the disc or record variety are little more in principle than a gramophone connected to a projector.

We are living in a very wonderful age and are apt to believe that great inventions are modern. As a matter of fact the talking picture was introduced some forty years ago and the principles and much of the apparatus we use to-day was in use at the earlier part of the present century. From the point of view of the home talkie this is particularly interesting simply because the earlier inventors' models were quite domestic. The valve amplifier was unknown and naturally the phonograph and gramophone were pressed into service—not with an electric pick-up, it must be remembered, but with the straightforward type of horn. In fact one very ingenious contraption known as the "Photophone" had the picture projected through the throat of the horn, which was of somewhat unwieldy dimensions.

Methods of Recording

Much the best way of tackling the principle of talking pictures is to deal first with methods of recording. These have been written up many times before and so the following will be only a brief recapitulation.

Sound can be considered for our purpose to possess two essential factors

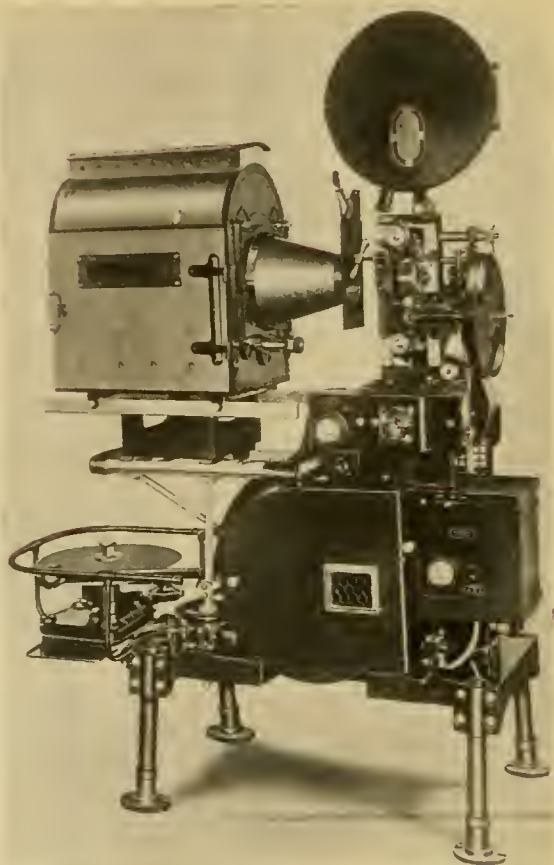


Fig. 1. Contrast this standard Western Electric Talkie projector (sound-on-disc and sound-on-film) with the simple outfit below

—both of which have to be recorded by some means. These are intensity or loudness and pitch, both of which are too well understood to need further explanation.

Now the grooves of a gramophone record after the style shown in Fig. 3 supply both these factors in a very simple manner. If you examine a record through a magnifying glass under a good light you will find that all the grooves are "wobbly." Consider that each of these little peaks strikes the needle of the gramophone sound-box and thus sets up a particular pitched note according to the spacing. The loudness of the sound produced will obviously depend upon the height or depth of these same curves. This completes our requirements and we have a means of recording both loudness and pitch—in other words, sound.

Pre-Amplifier Days

In the early days sound recording was carried out by the artists exercising their lungs before a glorified version of a gramophone horn, which caused the diaphragm in the sound-box to vibrate while the sapphire-pointed needle or stylus cut out the path in a rotating slab of wax. Afterwards a facsimile of the wax was produced in metal and passed through a number of processes until the well-known records were pressed out in an earthy mixture moulded together with shellac.

Nowadays the process employed is very similar except that we have

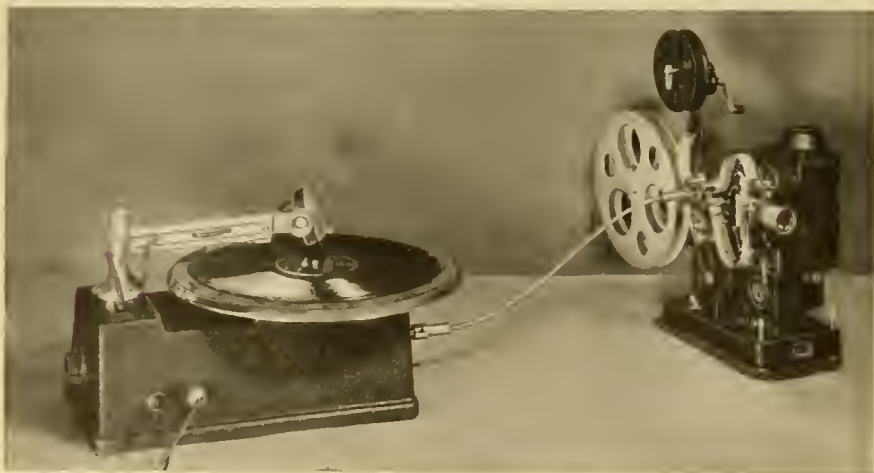


Fig. 2. A simple home talkie outfit using a synchronised turntable driven from a 16mm. projector (Courtesy A. W. Green)

substituted electrical recording for the old time "acoustic" as it was called, somewhat misleadingly.

We can now see that the only additional problem involved in producing a talking picture was to link up the visual recording of the camera with the sound recording on the disc or record. In other words, some method of ensuring strict synchronism was necessary.

This means that the turntable of our recording machine had to be linked up in some manner with the driving mechanism of the camera. Now broadly speaking, there are two methods of attaining synchronism—mechanical and electrical. The mechanical one is the more simple since all we do is to connect our two mechanisms by means of a suitable flexible shaft and gearing. This is the method

which the magnified speech currents as they are called pass to the recorder which is held over the slab of wax on the turntable. Every time a sound is breathed into the microphone electrical impulses are generated and passed to the amplifier which, magnifying them, and sends them out to the recorder. This recorder is essentially the same as an ordinary pick-up and causes the sapphire cutter to wobble backwards and forwards thus making the familiar wavy grooves. At the same time the camera is taking photographs in the ordinary manner.

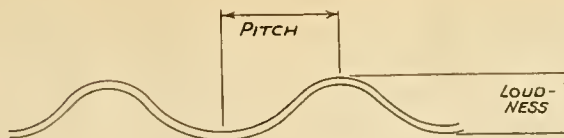


Fig. 3.
Illustrating pitch and loudness in a gramophone record groove

We will assume for the time being that we have some means of reconverting this into sound since we shall be going into the matter in more detail later. Unfortunately we cannot use a type of "light needle" for going round this curve but instead have to cover the whole of the sound track with a pencil of light. To cut a long story short, if we fill in one side of the wavy line as shown in Fig. 6, we shall get what we want. Pitch is given by the periodicity of the peaks and volume by the depth of the shaded or light portion, whichever you care to consider.

How We Record

The next point is how are we going to record it. Since the process is of necessity a photographic one we must use light and the arrangement in Fig. 7 is quite evident. All we have is an electric bulb which, by means of a condenser, throws a beam on a small mirror which is pivoted by wires between the poles of a magnet. Most of us are familiar with the reflecting galvanometer of our school days, and this is much the same thing except a little more sensitive and refined for the particular purpose. From the mirror the light is reflected through another set of lenses on to the edge of film.

The wires which carry the mirror are connected to our microphone via the usual amplifier. Thus when we get sound spoken into the microphone we get electrical impulses given out from the amplifier and passed through the wires carrying the mirror. Since these wires pass through the magnetic field of the magnet we shall get angular movement of the mirror which moves the beam of light falling on the edge of the film, which latter is also moving. Thus we trace out the type of sound track shown in Fig. 6.

As a matter of fact the action of the mirror recording device is very similar to that in the ordinary moving coil loud speaker if you consider the mirror and the cone alone. In a moving coil loud speaker we have a coil of wire

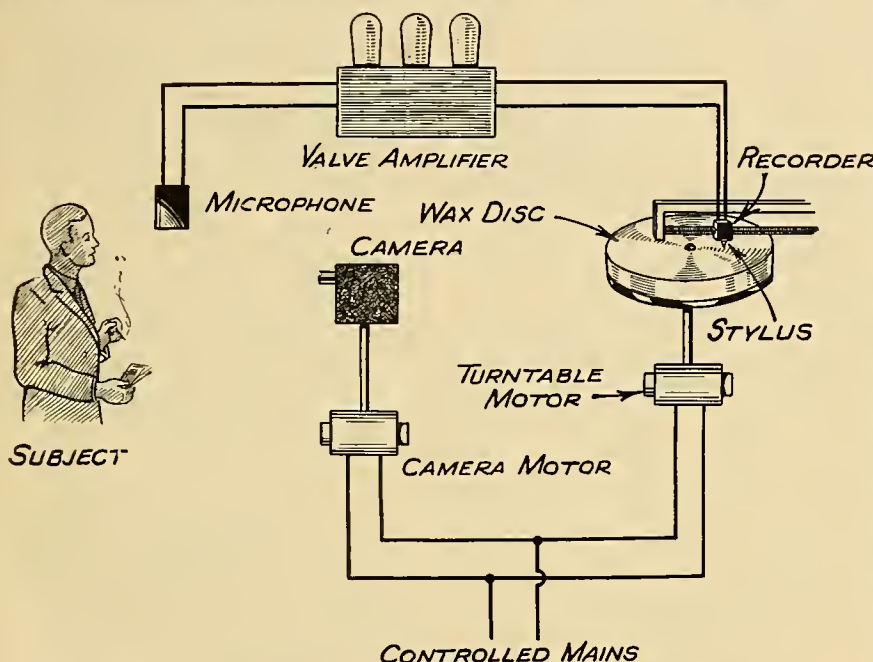


Fig. 4. A schematic diagram of a recording plant for making sound on disc

generally adopted for projection apparatus but rarely for recording except for some of the home talkie recording apparatus of which we shall deal later.

The other method connects two electric motors in a very special manner so that they are "interlocked" as it is known. If you turn one the other moves, and if one speeds up so does the other. There is no flexible shaft between them but the electrical connections are equally effective.

We can now lay out the scheme for recording our talking picture as shown in Fig. 4, which is practically self explanatory. There are two systems which we have to consider. First of all there is that of synchronism just mentioned where we find that the camera motor and turntable motor are electrically interlocked. Next there is the sound system. Hanging conveniently near our subject we have a microphone which feeds the electrical impulses produced into a valve amplifier from

All we have to do when the job is done is to start our record and film together. The usual method of locating the "start mark" is for some one to come forward at the beginning of the shot and smack together two pieces of wood. The camera shows one particular frame exactly when the wood touches and the sound is recorded on the wax disc. These two particular points of picture recording and sound recording give us the start for synchronism which can be maintained.

Sound on film recording is a little more difficult to appreciate, although essentially it is the same as sound on disc since we have the two factors to reproduce, namely, loudness and pitch. These have to be reproduced on one side of the film. How are we going to do it since our only tools are light and shade? The first thing we think of is our wobbly line of the gramophone record which will give us pitch. Suppose we made a film as in Fig. 5, where the sound track is just a dark line running down the edge of the film.



Fig. 5.
Sound on film explained



Fig. 6.

vibrating in the field of a powerful magnet. In this case the wire does not vibrate backwards and forwards, but twists.

Simple Synchronism

The question of synchronism does not really appear here for the simple reason that we are getting both our sound and picture on the same medium. There is, however, one practical difficulty which has to be overcome. It is not convenient to put the sound corresponding to a given picture side by side with it on the film as shown at A in Fig. 8. A little consideration will show the reason for this. We could not very well stick our lenses for photographing the picture and for manipulating the light beam from the recorder side by side. This difficulty would be even worse when we come to projecting, where apparatus is more robust. So instead of doing this we print the sound ahead of the picture as shown in B in Fig. 8 to a distance equivalent usually to nineteen and a-third frames. There is no real reason why this particular figure should be adopted except that it was found convenient for professional stuff. There is an idea still current that the sound is put ahead of the picture because sound travels more slowly than light. This is true but the difference is not perceptible except in some of the very big halls and is certainly non-existent from the point of view of the home talkie. No, the sound is put ahead of the picture merely for sake of convenience in the construction of the apparatus.

Several Methods

It must be mentioned that there are at least three distinct types of recording sound on film, and these will be discussed later, but for the time being the present one will serve to give us a ground work on which to base further ideas.

In our next article we shall treat of the sound on disc home talkie in some detail, going over the various methods adopted and discussing the functions of the different pieces of apparatus.

(To be continued)

"PATHKIN" REPLIES

(Continued from page 194)

executives' estimate of the average cinema goers' mentality, both views are correct, thereby providing the basic evidence for my claim which is, that there is a minority, scattered I will admit, which does appreciate something cultural, and for which the film companies and cinemas do not and cannot cater. The ciné societies, with their comparatively small overheads, their ability to exhibit profitably to a small audience, combined with low production costs, and technical resources calculated to give almost professional brilliance, are in a singularly fortunate position. Let the amateur film movement

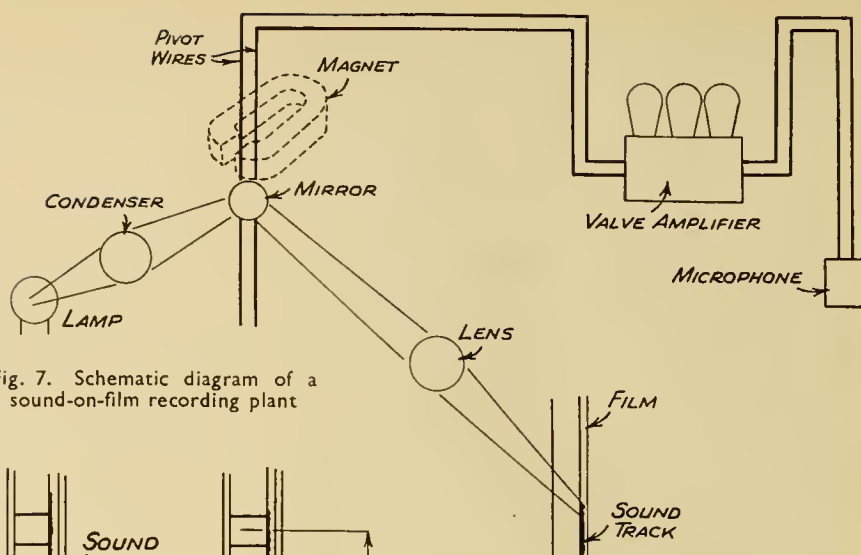


Fig. 7. Schematic diagram of a sound-on-film recording plant

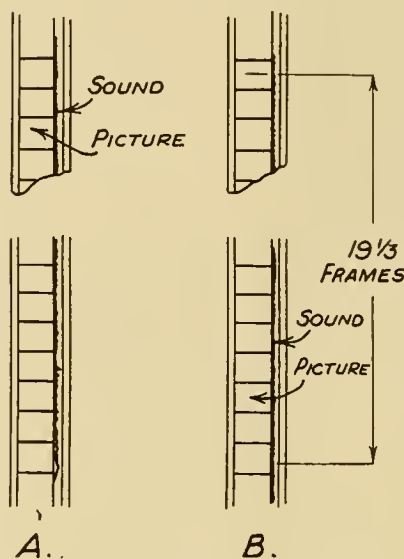


Fig. 8. How the sound is recorded in advance of the picture on the film

concentrate on producing for this public, and its future is assured.

Yours faithfully,
"PATHKIN."

MR. ADRIAN BRUNEL'S NEW APPOINTMENT

Adrian Brunel has been appointed British Technical Adviser to the CIDALC, together with Fritz Lang (Germany) and Marcel L'Herbier (France), the two other Technical Advisers on the International Jury.

The CIDALC is an international committee with representatives of fifty-one nations, including such distinguished figures as Edouard Herriot, Marcel Prevost, Paul Morand, Thomas Mann, Lord Tyrrell, Erich Pommer, Julius Curtius, Count Manzoni, Sir Gilbert Murray, M. Benes, Count Mensdorff-Pouilly and Signor Marinetti.

Each year the CIDALC offers a prize of 150,000 francs (£1,700) for the best film story calculated to bring about a better understanding between the peoples of the world. The closing date for the Grand Prix of 1933 will be in the early part of next month (December).

HOME MOVIE OPPORTUNITIES FOR NOVEMBER, 1932

November

- | | | |
|-------|---|---------------|
| 1 | Commencement of Fox Hunting season. | |
| 1-2 | National Chrysanthemum Show | Brighton Bath |
| 2-3 | Flower Show .. | |
| 5 | Guy Fawkes Day | |
| 7-12 | International Motor Show (motor cycles and bicycles) .. | London |
| 8 | Duke of York opens Civic Centre | S'ampton. |
| 9 | Lord Mayor's Show (picturesque procession) | London |
| 9 | Mayor-making in all parts of the country. | |
| 11 | Armistice Day. | |
| 12 | British Musical Society's Festival | Plymouth |
| 14-21 | Hiring Fair (ancient custom) .. | Abyst'yth |
| 15-17 | International Poultry Show .. | London |
| 16-17 | Steeplechase race meeting | Sandown Park |
| 16-17 | Steeplechase meeting | Cheltenham |
| 17-19 | Cattle and Horse Fair | Norwich |
| 24 | Thanksgiving Day Celebrations .. | London |
| 26 | November race handicap .. | M'chester |
| 30 | St. Andrew's Day. Celebrations .. | Scotland |

THROUGHOUT THE MONTH (dates not yet fixed).

Tennis tournaments (hard courts)
Flat and steeplechase race meetings



"AND what," asked Mrs. Motherspoon-Waterbiffle (do not, I beg you, forget to pronounce it Moon-Wiffle), "is our next film to be? Can't we do something of an educational but yet not boring type? Something, I mean, that will provide thrills as well as uplift."

"As the monkey said when he sat on the jumping cracker," I murmured.

Mrs. Motherspoon-Waterbiffle, giving me such a look, proceeded with her theme.

"What," she inquired, "about a series of instructional sporting films? Who can suggest a good subject?"

"Why not Yo-yo?" bleated the Rev. Septimus Poffle, our curate. "I am shaw—"

He got no further, for everyone gathered round the fire in the Vicar's room began to talk at once. Amidst the resulting welter of sound General Gore-Battleby won through by sheer voice power.

"None of your indoor games," he bellowed. "What we want is a rattlin'



And the next moment the pair had disappeared

good sportin' film of huntin' or shootin' or fishin'."

Having reduced everyone else to silence by the strength of his lungs, the General proceeded to elaborate his theme. Huntin', he explained, might be a little difficult except perhaps from an aeroplane. Shootin' had possibilities, but it seemed to him that fishin, and salmon fishin' at that, was the ideal subject. Further, only that very afternoon he had seen a salmon jump in the Splosh, and he was perfectly prepared on the following morning to let the lens and celluloid record exactly how salmon fishin' was done in the best circles. He would ply the rod whilst Granfer Moggs, who, despite his seventy odd years, has a knack of using the gaff that has led to numerous appearances on poaching charges before the Sploshbury magistrates, would demonstrate just how the king of fishes should be landed.

The meeting accepted the General's

proposal with enthusiasm. Everyone promised to turn up at the Bridge Pool on the following morning with his ciné camera, and much to my astonishment it was decided unanimously that I should direct the filming of the feats of the General and Granfer Moggs.

Next morning all of us assembled



"Give him line!" bleated Granfer Moggs

upon the bridge. Hardly had the last man turned up when a silver gleam in the air and a loud splash from the water proclaimed that the third artiste was present and ready to do his bit.

"We will go first of all to the stretch above the bridge," said the General. There we shan't disturb the fish and I will demonstrate exactly how a salmon fly is cast."

I told off Mrs. Motherspoon-Waterbiffle as camera operator for this part of the film and off we went.

"I am now going to show you," said General Gore-Battleby, "the simple cast with a salmon fly rod."

Here I directed close-ups to be taken of the General, his rod and the fly.

The General then tore off line from



Swish went the rod and "Ow" went the Rev. Septimus

his reel and proceeded to swish his rod about.

"Don't start yet," he said, "I'm just getting my line out. I will count ten and then you can begin. One, two, three, four, five, six—TEN. Now we are off. You will observe that I let the line straighten behind me before bringing it forward.

Swish went the rod and "Ow!" howled the Rev. Septimus Poffle, who was standing just behind the operator.

Curates, of course, are somewhat handicapped in expressing their feelings when hooked through the fleshy part of the ear, but all things considered the Rev. Septimus did himself fairly well. Wishing to get on with the film, and since the hook could not be extracted by ordinary means, I was all for detaching the ear from its owner and using it as bait. However, my aunt, Miss Lavinia Winklesworth, and Mrs. Motherspoon-Waterbiffle insisted that Dr. Sawcutt should be sent for at once and Joe Gumbleby departed in search of him upon his motor bike.

Meantime I obtained some excellent close-ups of the Rev. Septimus, who was registering all kinds of emotions.

Eventually the doctor arrived, and having rejected Mrs. Motherspoon-



Bore it triumphantly ashore

Waterbiffle's suggestion of a tourniquet applied tightly round the neck to stop the bleeding, proceeded to extract the hook in a masterly manner. The General then got busy once more with his demonstration.

It was lucky that Dr. Sawcutt remained to watch the proceedings for he was able once again to render first-aid by removing the fly from the calf of the General's left leg, whither it had been conveyed by a most untoward gust of wind during the warrior's demonstration of a very special type of cast.

It now appeared to be time to end mere pretence and to tackle the salmon itself. That obliging beast was still wallowing on the surface about once every five minutes—just asking for it as Joe Gumbleby, the Sploshbury electrical expert, put it. With his telephoto lens the Rev. Percival Slopleigh secured some magnificent close-ups of the General's quarry.

(Continued on page 210)

TITLING

(Continued from page 198)

being determined by the colour, which should be a pale yellow. Careful examination is necessary during reduction to avoid overdoing it.

By this means, it is not beyond the capacities of any amateur with merely a rudimentary knowledge of photography to produce quite satisfactory titling at the lowest possible cost and with a minimum expenditure of time. It is also easy by this method to acquire proficiency in the technique of titling with very inexpensive experiments as only a frame or two need be used until the worker is sure of his process.

DADDY COMES HOME

(Continued from page 212)

front door showing father's hand putting in and turning the key. Then we shall have father arriving at the tea-table, kissing mother and Joan, and the film will end as he sits down to tea. The treatment will necessarily vary according to the individual circumstances and customs of the household.

If you have a very good memory and can recollect the details and time required for each shot you can dispense with a scenario altogether. Most people will, however, find it more satisfactory to draw up a small statement showing the shots required. Each shot will be numbered consecutively and as each is taken the number can be crossed out with blue pencil. There is thus no chance of any individual picture being forgotten. The first shot will read something like this:—

Shot No.	Action	Estimated time
1	Long shot from station footbridge. Run three seconds before train appears till train is at rest.	6 secs.

When you have finished taking your pictures and have spliced the bits into their proper order you will have a short film interesting to watch, which will be of value to you and your friends, and will tell truthfully and in a straightforward manner the little daily incident of father's home-coming.

Perhaps you think that the method may savour too much of a fake; but remember that it is the truthfulness of the result that matters and not the way the artist mixes his colours. On the other hand, if you should think that there is too much trouble involved for so small a result, then remember that genius is the infinite capacity for taking pains.

Whatever you want you can get it from one or other of the firms advertising in this number of HOME MOVIES.

THREE KINDS OF FILM

THERE seems to be some confusion in the minds of some cine users as to the meaning of the three terms reversal, negative, and positive. The other day we heard one man talking about "Panchromatic positive." There is no such thing.

Reversal film, which is generally Panchromatic, is a self contained material which after exposure in the camera is turned into a positive picture ready for projection.

Negative film, which is either Orthochromatic or Panchromatic, is intended for use in the camera and, as its name implies, is developed to make a negative.

Positive film is intended for use in conjunction with the negative. The developed negative and the un-exposed positive film are run through a printer face to face and the positive is then developed to give a series of pictures ready for projection. The process is similar to the making of prints from snapshot negatives except of course that in this case the prints are on a transparent base instead of on paper and are joined in a long band so that they can be run through the projector.

Positive film can also be used in the camera for such purposes as the taking of titles, where very high contrast with clean high lights and rich blacks is required. But when used in this way the positive is treated as a negative by being developed in the ordinary way and a print can then be prepared from it.

THE MERRY REEL.

(Continued from page 209)

Bidding us, all, save the operator, stand well back, the General got down to real business. His first cast landed the fly into the clinging embrace of an alder on the opposite bank. The fly remained in the alder and the General thoughtfully tied on another.

General Gore-Battleby seemed to me to have extraordinary difficulty in putting his new offering over the fish. He explained at intervals that this was due partly to the fish-tail hurricane

that was raging (though to the uninitiated the surface of the water appeared to be unruffled by any wind), partly to the fact that he was suffering from an attack of humbug and partly again to the sheer cussedness of his rod.

Eventually, more by good luck than good judgment, as it seemed to me, the fly landed in the right place and more than one camera was whirring madly as the lordly salmon rose and engulfed it.

There was now no lack of action, my only difficulty as director was to keep the various cameras pointing upon the many and varied objects that awaited them. Out in the river the fish ran and leapt and leapt again; the General's rod was bending like an Einstein ray of light; Granfer Moggs and Joe Gumbleby were offering contradictory advice; the General was dividing his attention between playing the fish, ordering the pair to shut up, and bellowing to the crowd to stand back. Mrs. Motherspoon-Waterbiffle and my aunt were so carried away by excitement that they indulged in simultaneous hysterics and then fell weeping upon one another's shoulder; the whole population of Sploshbury appeared to have congregated in a cheery gestulating mass upon the bridge.

"Give him line," bleated Granfer Moggs.

"Hold him hard," pleaded Joe Gumbleby.

"***!! \$\$\$??&@£" roared the General, who was now engaged in a kind of five-furlong marathon along the bank after the fish.

After an epic struggle, during which hundreds of feet of film were used by our enthusiastic cinematographers, the salmon at last showed signs of becoming tired. Granfer Moggs crouched upon the bank with extended gaff. He and the General bellowed orders, instructions and pleas to one another of which neither took the faintest notice.

The critical moment arrived. The played-out fish was being manoeuvred by the General nearer and nearer to Granfer Moggs' waiting gaff hook. None of us dared even to breathe. None, that is to say, save Mrs. Motherspoon-Waterbiffle, who, recovering from her tears, rushed forward and flung her arms around the warrior.

"You hero," she cried, and next moment the pair had disappeared with a mighty splash into the river beneath. Thinking that his quarry was at his mercy Granfer Moggs's gaff drove well and truly into the seat of the General's plus-fours. Mrs. Motherspoon-Waterbiffle was heroically rescued by the Rev. Septimus Poffle. But Joe Gumbleby was really the hero of the hour. Flinging himself into the water he seized the salmon by the gills and bore it triumphantly ashore.

The film, as finally edited, was magnificent, but somehow we do not feel that it represents salmon fishing as it should be.

If you cannot make your own
Let **TERN SHAW**
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FILM TITLES
Let me know your requirements
and I will quote you my terms.
TERN SHAW 27 Victoria Ave. HULL

Famous French Producer Congratulates "Home Movies"

Monsieur le Rédacteur en chef de
HOME MOVIES & HOME TALKIES,
Londres.

MONSIEUR,—Avec un vif intérêt j'ai lu l'excellent numéro de votre magazine que mon ami Adrian Brunel a bien voulu me remettre de votre part.

Laissez-moi vous féliciter chaleureusement de l'effort que vous faites pour acclimater le goût et la pratique du cinématographe dans le grand public.

Le cinématographie est un art collectif. Personne ne peut prétendre à s'y élever seul.

Que des milliers de cinégraphistes anonymes ajoutent leur apport et la variété de leurs dons personnels à l'art des images si péniblement édifié... tous les professionnels doivent s'en réjouir.

Avec mes vœux chaleureux pour la réussite de votre magazine, je vous prie d'agréer, monsieur, mes sentiments confraternellement dévoués.

(Signed) MARCEL L'HERBIER.

14, Rue de Marignan
Paris.

An Appreciation

I first met Marcel L'Herbier when the Film Society presented his films "L'Inhumaine" and "Fau Mathias Pascal," and was immediately struck



M. Marcel L'Herbier

by his charm of manner and his culture, to say nothing of his remarkably good English. This last-named film by Pirandello, was put out in England under the title "The Late Matthew Pascal," and was a pioneer effort in the intelligent school of film-

craft. (The Intelligent School consists of those who do not believe the public consists exclusively of Nit-Wits or Highbrows.)

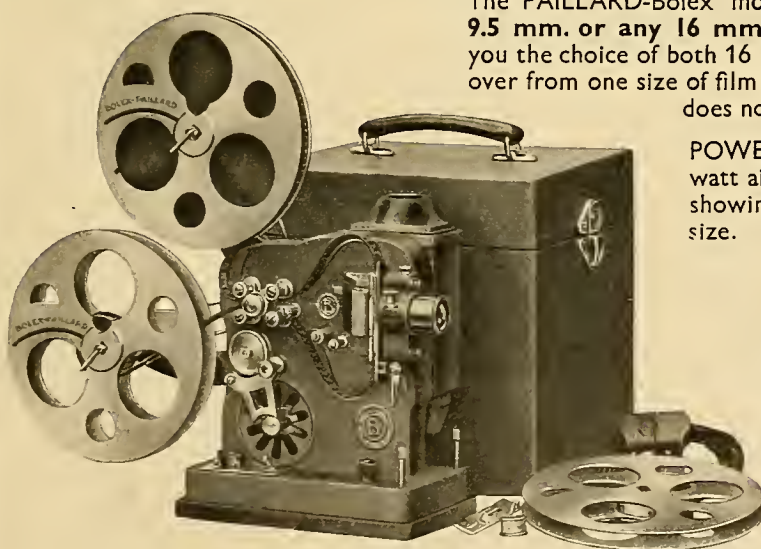
Gaumont released here three other of his pictures under the titles "The Judgment of the Deep," "Eldorado," and "Don Juan and Faust." Another film, "Nuits de Princes," was also exploited in England—I don't know what we called it, but I can imagine we found sufficient inspiration from the French for a real "box-office title."

His famous film "L'Argent" was never shown here because it appeared during the difficult days of the early talkies; but with Brigitte Helm, Alfred Abel and Yvette Guilbert, it sounds interesting. Since then he has made a series of popular French talkies from works by Gaston Leroux, such as "Le Mystère de la Chambre Jaune" and "Le Parfum de la Dame en Noir."

L'Herbier is an accomplished lecturer, having addressed audiences all over Europe; he is a distinguished journalist, a successful playwright and the author of a volume of essays. In fact, a versatile and brilliant person—and in consequence very interested in HOME MOVIES. I should not be at all surprised if we got him over to London one of these days to address a big conference of amateur film craftsmen. I will see what I can do about it!

ADRIAN BRUNEL.

TWO PROJECTORS FOR THE PRICE OF ONE



The PAILLARD-Bolex model "D" will project either Pathe 9.5 mm. or any 16 mm. films with equal efficiency, thus giving you the choice of both 16 mm. and 9.5 mm. libraries. The change over from one size of film to another is done in a few seconds and does not require any tools.

POWERFUL ILLUMINATION by means of a 250 watt air cooled high efficiency lamp, capable of showing an 8 to 10 ft. wide picture with either size.

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CINE photography, like charity, begins at home. Baby on the lawn, the cat and the kittens and the children at play all come in turn before the winking eye of the movie camera and, later, will flicker disconnectedly across the domestic screen. One day you will return from the cinema or from a showing of a friend's films and realise that those first efforts of yours which had afforded so much pleasure were really capable of considerable improvement. Indeed, the fact that you are now reading HOME MOVIES is itself testimony of a desire to improve your work.

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Which Aspect?

Before you take a single shot, or even plan it, you must have some idea of that particular facet of your home life which you wish to portray. This should, preferably, lend itself to narrative treatment and it must contain movement. I have chosen for the purpose of illustration the simple theme of father coming home from work. It is so simple that some may think there is nothing in it worth filming; but it is movement from the time the train enters the station until dad sits down to tea. Characteristic movement is nearly always worth looking at and constitutes the best kind of movie portraiture.

Continuity

The next step is to plan the film out into a number of short moving pictures, each following naturally from the one which went before it and leading to the next. To adapt a phrase of Mr. G. A. Atkinson's, a movie maker will be known by the continuity he keeps. But before we put the arrangement of the film into set form let us go through the various moving pictures which will be required and consider each one individually.

First we may have a shot of the train pulling into the station. This is merely to give location and should not be too long or it will become tiresome. It is necessary, however, that the train should be seen to stop and a good plan is to set up the camera not very far from where the front coach is to stop, pointing in the direction the train will travel. The platform and

DADDY COMES HOME!

(Being a simple introduction to the gentle art of scenario writing)

By **HARRY WALDEN**

signals will give all the location required, and if the picture can be taken from an overhead footbridge so much the better. The camera is started about three seconds before the train will rush into the range of view and is left running until the train stops, and the doors are flung open as passengers alight. The next picture is to be of father himself getting out of the compartment. This will require a little pre-arrangement if a moderately close-up picture is to be obtained. It could, of course, be planned that on the given day father should occupy, say, the fourth compartment. The camera is got in readiness as the train



Here's Daddy!

approaches and as soon as it is at rest the camera is started up on the compartment door. Father will thus be seen to open the door, alight and walk off. It would perhaps be simpler to fake this shot and have father on the platform while the train comes in. Immediately it stops he gets into the compartment and closes the door behind him. The camera is then started up to take father as he gets out again. If a stationary train is available on a terminus platform there will not even be the need to hurry over the job. Care should be taken, however, that nothing but the railway carriage will appear on the screen, as the background may give the game away. Next there is the crowd passing the barrier and father passing with the crowd. There must be no doubt, however, that it is father. If he is unusually tall or wears an unusual sort of hat he will, of course, stand out in the crowd. Otherwise it will be necessary to add a close-up of the ticket collector with father beside him

showing his "season" and then passing out of the picture. There may be difficulties in getting this shot, particularly if the ceremony of showing "seasons" is conducted under cover.

Special Shots

The next picture will show father leaving the station and walking up the station approach. This will provide an opportunity for a swinging shot, in which the camera is "panned" to follow him, or for a "tracking" shot taken from a moving motor car. The latter involves problems which cannot, however, be dealt with in this article. This shot should not exceed five seconds or it may become tame. Then father waves. We now take a picture of mother and Joan waiting for father. Joan waves in response to father's wave and runs off towards him. As she runs follow her with the camera till she meets father, who kisses her or picks her up according to custom. We now again take mother waiting as father and Joan enter and greet her. These last shots require a little timing. Father must be placed standing some distance from mother and Joan, and he is instructed to start walking as soon as the child runs.

Good Timing Wanted

His position before the camera is started up is therefore such that the picture of the child running to meet him shall not last more than about three seconds. A short picture can then be taken of the three of them walking along together, preferably in some known and picturesque part of the route. Finally they will arrive home. Joan will run in front to open the gate and the camera can be "panned" to follow the three of them as they walk up to the door. A last shot may be added of the door as the last of them passes in and the film may suitably close as the door is shut in the face of the camera.

Boarding the Bus

But perhaps mother and Joan do not go to meet father. He may have a short 'bus journey from the station. As the 'bus stops get the camera in position towards the front of the 'bus and let father remain at a point about two yards behind the 'bus. As it starts set the camera going while father runs after and boards the moving 'bus. The vehicle will not have gained sufficient speed in so short a time to cause any risk to life or limb for father is, after all, a film actor who is worth preserving. While father is understood to be travelling on the 'bus let us take a picture of mother setting tea in the garden. Then one of the front window in which Joan appears and stands watching. Follow this with father crossing the road behind the 'bus. Then Joan at the window, who waves. Mother is at the tea table when Joan runs in with the news of arrival, and mother starts to pour out tea. Next will come a very close-up shot of the latch of the

(Continued on page 210)

The Fascination of Home Movies

BY AN AMATEUR

THE man without a hobby is a misanthrope. A man may make his business his god, but it can never be his hobby—the thing apart from the daily avocation and routine that gives the spice to life and makes it enjoyable. He is like a man tramping along a country road, seeing nothing but the mileposts, counting them with regular monotony. The fragrance of flowers, the song of the birds, the lowing of cattle, the early foliage and the autumn tints of the trees mean nothing to him.

The man with a hobby—no matter what it may be—who has home interest to which he can turn and in which he can take pleasure when ordinary routine palls, has learnt one of the secrets of happiness. It may be educational and sometimes profitable as in the collection of foreign stamps, or butterflies. It may be in the garden or the allotment, and if one is rich enough it may take the form of collecting wild animals and keeping a private "Zoo."

But to most of us the choice of a hobby must be governed by certain conditions. It must not be too expensive, it must come within the compass of those of very moderate means. It must not take up too much time, must not interfere with our work or business. It should, if possible, be a family affair, one in which all can participate—there are such things as selfish hobbies. It should not be too strenuous, nor, on the other hand, too sedentary. It should be a hobby that will give pleasure to others as well as to ourselves—and yet one that gives permanent results—something that will remain when "hobby" days are over, that will bring back treasured memories of those we loved and of places that we have visited with pleasure.

But is there a hobby that combines all these desirable features? I have found it in my home movie camera; the old photo album and the photo scrap book were charming, but cannot compare with the delight of these living pictures of baby's first toddling walk, of the erouquet game on the lawn, the donkey ride on the beach. How different, how much more natural than the posed picture with the photographer's stern injunctions "not to move" and to "look pleasant!"

The cares and worries of business are banished as I pursue my new hobby, my family take as keen interest in it as myself, and I find healthy and not too arduous exercise as I ramble in search of new objects. I can entertain my friends without recourse to the "wireless" or the "gramophone," and there are many other hobbies and things that are not hobbies but are more expensive.

We have the very best seats in our cinema at home and we can choose our own subjects—and it's all so simple, so easy—one doesn't have to serve an apprenticeship or buy an encyclopedia to learn and to operate it, and HOME MOVIES has given me many helpful hints. I should be ungrateful, too, if I did not record my appreciation of the Institute of Amateur Cinematographers, of 7, Red Lion Square, W.C.1, who, when recently I wanted to attempt something more ambitious, provided me as a member with many useful suggestions for a home scenario. Through them, too, I have met other enthusiasts with similar tastes.

Now that winter evenings are approaching I am tackling indoor work with artificial light. There is no close time for me!

A Gesture of Friendship

THERE is a film that is being shown far and wide. It was not made in the arc-lighted studios of Hollywood or Elstree, it tells no tale of love among the gangsters. And yet it is circulated in two continents, in England, America and Canada, and on Atlantic liners. It is a film of the ancient port of Bristol, called "Bristol—the Birthplace of America," made by a Bristolian, Mr. F. G. Warne, and the property of the Bristol Development Board.

The film tells in pictures the tale of the old city of merchant adventurers and pirates, the place whence John Cabot sailed to the discovery of America two years before Columbus reached the northern mainland. There are architectural glimpses of buildings that show the scars and glories of the ages, gargoyles agape on old churches, timbered houses and quaint streets. The second part shows the splendid docks, bonded warehouses, fairsquare and staunch, and great arterial roads.

This film is engaged on a mission of friendship to all the eighteen Bristols in America, carrying with it the greetings of the English city to her

namesakes in the new world. The Americans are very keen about it, and are interested mainly in the historical aspects. The reactions of Continental folk are quite different. They have their own Meccas of romance and tradition, and their eyes are chiefly for modern developments. It is the last part of this film that appeals to them.

So "Bristol—the Birthplace of America" is shown in schools and libraries and clubs in America and Canada, and is very warmly received, a modern way of sending a message of greeting, and an exposition of the mutual history of an ancient English port and the great New World which it helped to bring into being.

IS 8-MM. WANTED?

(Continued from page 204)

against the proposal to introduce a new substandard size on the British market. I have found no call whatever for a new size of film, as either the 9½-mm. or the 16-mm. size seems to suit my customers. If the Kodak Company want to bring out smaller and more compact cameras which are less expensive to run, why do they not enter the 9½-mm. field? We should all benefit if they did, as the 9½-mm. user would then have the benefit of the admirable qualities of the Ciné-Kodak pan and super-pan film, and the numerous advantages of interchangeability of film and apparatus need no explaining."

"After reading your article, 'The Ciné-Kodak Eight,' in the September issue of HOME MOVIES," writes a reader from South London, "I am amazed to find that the Kodak Company, instead of taking this opportunity of reducing the price of film is actually *increasing* it. At the present time a 100-foot reel of 16-mm. film costs six dollars in the States, and one would assume that a 25-foot reel of film for the new camera would cost \$1.50, instead of which I see from your article the price is actually \$2.25. No doubt the argument will be that splitting the film and splicing the two ends together adds to the cost of processing, but it certainly doesn't add 75 cents to the cost."

Our readers are now in a position to see both sides of the case and to draw their own conclusions.

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NEW CINÉ APPARATUS

TESTED AND REVIEWED

This section is devoted each month to impartial tests and reports on cine apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment.

Siemens & Halske Camera Now Tested

IN our September issue we described a new Siemens & Halske 16-mm. camera and projector, pointing out at the time that we had not then had the opportunity of testing the camera. We have now done so, the results of our tests fully confirming the high expectations aroused by the examination of this beautifully made instrument. In the Siemens & Halske camera home cinematography has been reduced to its very simplest terms, while the results obtained on the finished film have not been excelled on any other camera we have tested. The camera, as will be seen from the accompanying illustration, resembles in shape that usually adopted for the 9½-mm. size. It is neat and compact, by no means heavy, and is delightfully simple to operate. Its merits will best be understood by considering in their logical order the various operations required to take a picture.

SIMPLE LOADING

First of all as to loading. The film is supplied in small metal boxes known as "cassettes," one of which is illustrated. This contains 50 feet of either Agfa Novopan or Kodak Super-sensitive film, arrangements having been made with both of these companies to supply charged cassettes at the normal 50-foot price including processing. On the side of the cassette is a small metal slide which when pushed down with the finger and thumb reveals a rectangular notch about an inch wide across the front of which the film lies. The camera is opened by sliding a button, whereupon a hinged door folds back revealing an interior bare of everything save an already open film gate and a projecting boss. The cassette is now dropped into the camera, the boss fitting into a depression in the cassette and the film across the notch dropping into the gate. It is impossible to go wrong in this operation as the cassette just fits and can only go in the right way round. There are no visible sprockets or film guides, no loops to form, no threading and no gates to open or close. Sliding back the catch which secures the door automatically opens the gate while the act of shutting the camera and returning the catch closes the gate at the same time. The camera can be opened, loaded and shut again ready for projection in five seconds or less so that the small disadvantage of taking only 50 feet of film at a time is more than compensated by the fact

that the loading and unloading is so extremely simple and rapid.

The footage indicator is of the conventional disc type and is obviously set at zero after loading. A special advantage of the cassette is that if, for example, you like to keep shots of the same kind on the same reel you can



The Siemens-Halske Camera for 16-mm. film

always open the camera, remove the particular cassette you have been using and replace it by another with the loss of only three or four frames at the most,—just those which happen to be in the gate at the moment. The more experienced worker will find this of great assistance. When taking out



Loading the new camera is simplicity itself—no threading is required

one charger and replacing it by another it is only necessary to note the reading on the footage scale so that when the first charge is replaced one can re-set the footage dial so as to carry on as before.

A good sound clockwork motor is fitted capable of running some twenty feet or so at winding and the shutter is released by drawing back a small button with the finger. If after drawing this back it is pressed down slightly the camera will be locked in a "going" position, enabling the operator to include himself in the picture. If instead of pulling the button back we push it forward, just one frame at a time will be taken, an invaluable fitting not only for trick work such as animated cartoons and the like, but also for taking single snapshots which are subsequently capable of enlargement from the film. In testing the camera we took four different snapshots this way, every one of which came out perfectly. An enlargement from one accompanies this report.

THREE SPEEDS

Not content with providing such an ingenious exposure arrangement the makers give us three speeds, 8, 16, and 64, the first being used when the light is poor and when we want to get double the exposure, and the last for slow motion. Normally of course one runs such a camera at sixteen frames per second but to change over from sixteen to sixty-four we have only to push a sliding button.

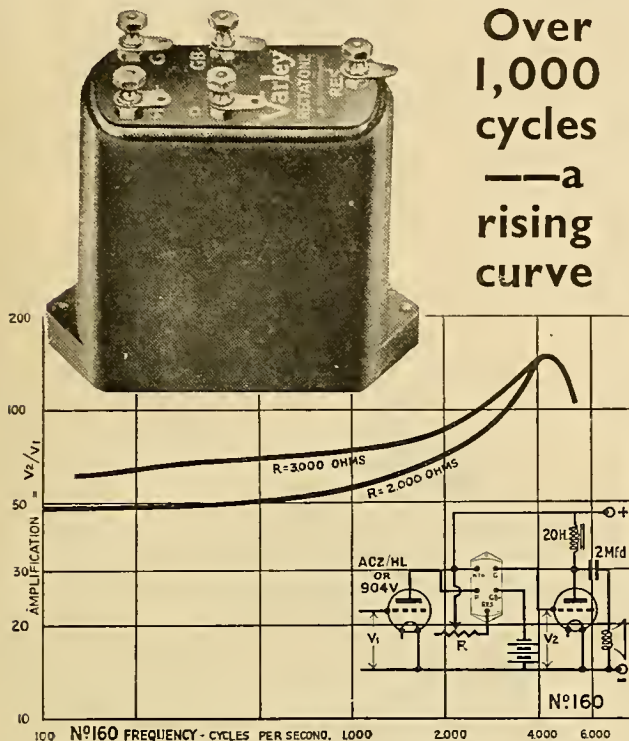
It is sometimes forgotten that very much more light is required for slow motion than for the normal speed of pictures owing to the fact that the camera is operating at four times the speed. This means to say that if the correct stop for a particular light at sixteen pictures per second is $f/8$, for sixty-four pictures the stop should be $f/4.5$. With an ordinary ciné camera fitted with slow motion we may forget the change the stop, the result in slow motion pictures being considerable underexposure. Not so with the Siemens & Halske camera, for the makers have thoughtfully provided an automatic arrangement which changes over to the correct stop when you change from 16 to 64! Similarly, when changing from sixteen to eight the lens should be closed down one stop. This is also automatically performed.

The lens which is a very high grade anastigmat giving superb definition operates at a maximum aperture of $f/2.8$. Against each stop marking is indicated the kind of light conditions in which such a stop should be used thus providing a kind of exposure table, while we were pleased to see that the lens is very well hooded so as to enable excellent pictures to be

(Continued on page 216)

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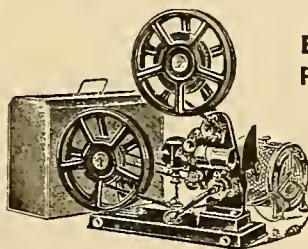
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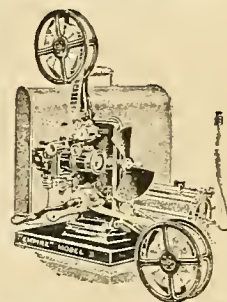
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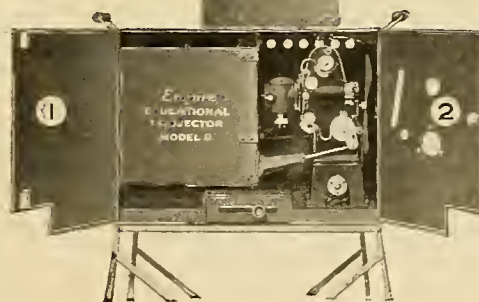
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APPARATUS TESTED

(Continued from page 214)

taken against the light. Two viewfinders are provided, a direct vision type which is better than most views as it magnifies slightly and a waist level finder of the kind we never use ourselves but which apparently some people like!

AUXILIARY LENS AVAILABLE

The only disadvantages we can see in this camera are (1) the lenses are not interchangeable, although we understand an auxiliary lens attachment is to be provided giving a semi-telephoto effect, and (2) the camera does not take standard 50-foot reels but only the special cassettes. For the time being and until the cassettes become widely distributed the user may find difficulty in getting the film and, furthermore, at present only the reversal type of stock is available. The positive-negative film is growing in popularity and we suggest to the manufacturers of this camera that they make arrangements for cassettes with negative stock to be made available in addition to the two makes of reversal film.

A GOOD POINT

Our test film taken with this camera was excellent from beginning to end and we particularly noticed that the shutter "gets off the mark" instantaneously, there being no blank or faded frames between shots. One would expect this when going from 16 to 64 but even here the same perfection of shutter action is noticed, only the first frame being very slightly underexposed when the film is examined under a magnifying glass, although the effect is not noticeable on the screen. As mentioned above the single frame action works perfectly and the definition of the lens was distinctly above the ordinary. Altogether an excellent instrument, the price, thirty pounds, representing outstanding value.

A New Colour System

Hitherto Kodacolor has been the only truly natural colour cinematography available to the amateur, although in the United States Lady William's Morgana system of two-colour cinematography has been introduced by Bell & Howell. Now the Agfa Company, whose super-sensitive panchromatic 16-mm. film "Novopan" has earned such a high reputation both here and abroad, have introduced a system which closely resembles both in its method of production and in the results given, the Kodacolor process. As in Kodacolor, the picture is taken, through a three-colour filter fixed to the front of the lens, upon a special film the emulsion of which is at the back and not the front of the celluloid. The front surface through which the picture image has to pass before reaching the emulsion is divided into a multitude of vertical lines which on examination under the microscope resolve themselves into semi-cylindrical lenses. The front of

the film is thus an essential part of the optical system which has for its purpose the production of a black and white image on the emulsion of the film similar to that obtained in ordinary cinematography.

If, now, the developed and reversed image is projected through a standard projector we see on the screen an ordinary black and white picture which, however, on close examination is seen to be ruled with fine vertical lines. By placing on the front of our projector a three-colour filter consisting of vertical strips of red, green and blue, the image strangely enough immediately appears in its natural colours. Again, if we closely examine the screen, we shall find that what has seemed at a short distance to be white is really made up of equal strips of

far superior to the professional colour systems which we see at professional theatres. An obvious question in the circumstances is "Why, then, is not Kodacolor or Agfacolor used in professional cinema theatres?" The answer is quite simple. Neither system can yield duplicate prints and the manufacture of duplicates is obviously essential in commercial pictures.

We hope shortly to have an opportunity of taking our own films in Agfacolor and will then report our findings in full.

The Varley Rectatone

A large number of wireless enthusiasts are now turning their attention to amateur cinematography, not only because of the interest of the hobby



An unretouched enlargement from a single frame taken on the Siemens-Halske Camera, using Agfa Novopan film and the "single-picture" adjustment.

red, green and blue, while those portions of the image which are of other colours will contain different proportions of these three colours.

How all this comes about would take a long article to explain, but it is partly due to the fact that in the camera the cylindrical lenses in the film itself make a multitude of images of the tri-colour filter on the emulsion and when projecting the same lenses direct of the image through the correct colour filters so as to give on the screen a faithful reproduction.

So far the system we have described applies equally to Kodacolor and Agfacolor. In the new Agfacolor, which we have examined but which we have not yet had the opportunity of testing fully, the difference appears to be in the balance of colour in the filter and in the number of lenses to the inch on the film, the Agfa system apparently having a finer grain. To those readers who have not yet had the opportunity of seeing either Kodacolor or Agfacolor we would point out that the naturalness of reproduction is most striking in both systems and is

itself, but because the subject of sound reproduction plays an important part in home talkies and the musical accompaniment of silent films is closely allied to the wireless art. Among the interesting components which have been submitted to us for test and which has an application in this work is the Varley Rectatone. This is a special transformer for use in amplifiers, so designed that it has a rising response curve which serves to balance and correct deficiencies in gramophone records (particularly the weakened treble which is often found in the 33½ rev. 16 in. record).

This tone correction, being variable and completely under the control of the operator, is most useful in all sound reproduction apparatus, enabling the user to "set" the amplifier not only to suit the characteristics of the particular loud speaker used, but also to suit the acoustics of the room. At the same time, whenever desired, the correction can be adjusted so as to give a normal and high-grade "straight line" transformer.

(Continued on page 218)

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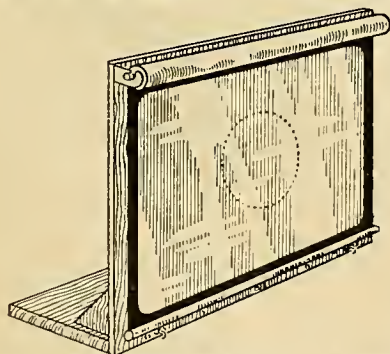
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wish to remind you that as they specialise solely in sub-standard apparatus and have the largest selection of new and second-hand cameras and projectors outside London, they are in an unrivalled position to make you that definitely **HIGHER OFFER** for which you always hope, but seldom achieve, for your used equipment.

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ANY GOODS ON APPROVAL.**

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**Cinematic Supplies Co.
PERRANPORTH**

APPARATUS TESTED

(Continued from page 216)

Having tested and used this device in home talkie amplifiers and in conjunction with twin turntables which are used to provide a musical accompaniment for silent films, we can unhesitatingly recommend it to all sound enthusiasts. The price of this device is 15s., and it can be obtained from any wireless dealer.

The Sonachorde Loud Speaker

Loud speakers have undergone many changes since the first crude devices which were nothing more than telephone ear-pieces fixed to the bottom of crude metal horns. For good quality reproduction the moving coil type of loud speaker has now virtually a monopoly, and an early disadvantage of these instruments, i.e., that they required an additional source of power to supply the exciting current for the field, has now been removed by the provision of permanent magnet types of high quality and sensitivity.

The Sonachorde loud speaker (permanent magnet type) recently submitted to us by the Rothermel Corporation, Ltd., is in the front rank of such speakers, giving first-class quality over the desired range of frequencies and being of particularly robust construction. A feature of this speaker is its special form of support for the speech coil, which, instead of being mounted on a relatively fragile "spider," as happens in so many speakers, is fitted to a form of corrugated disc which has the double advantage of giving good flexibility to the cone with its attached speech coil, as well as a permanent and robust centering.

The 7½-inch cone model, which we have found excellent for home talkie work, sells for 32s., while a 5-inch cone model, which has not quite the same frequency range (it is slightly inferior in the base), sells for 27s. 6d.

In addition to the above model, which after test we have no hesitation in recommending to our readers, the makers can also supply excited field models when required.

Good News for 9½-mm. Users

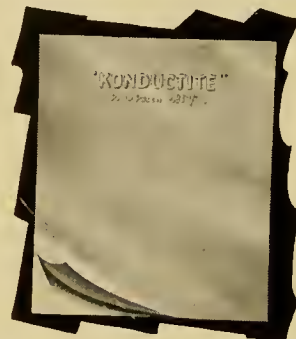
As we are going to press we have just received for test and report the new Lodex 50-watt lamphouse for attachment to standard Pathescoper projectors in place of existing 7-watt lamphouses, which so many of our readers have found give insufficient light for their needs. It is a particularly ingenious device and is fitted by the simple process of removing two screws which fix the present lamphouse to the hinged bar, lifting off the housing and replacing it by the new lamphouse, using the same screws.

In the case of motor-driven machines the present pulley, which has a single groove, is removed by undoing the single locking screw, in its place attaching a similar pulley but having two grooves instead of one. One of

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Any length 20" wide, supplied at 2/6 per yd.

The City Accumulator Coy.

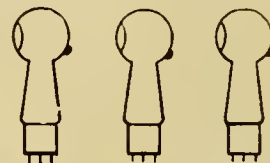
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AMPLIFIERS.—W.E. 2-stage with valves £2, 3-stage portable type M III £3. **MICROPHONES** for Home Talkies of maximum efficiency and minimum price. No. 11 Sensitive pendant, solid brass case 6/6; Marconi Hand Mike 15/-. No. 12 Ring Pedestal 18/6. **Announcers' Mikes** as used by Scotland Yard 65/-. **Deaf Aid Sets** 18/6. **FULTOGRAPH PICTURE RECORDS**—Brand new £22 Kits for 32/6. **RESISTANCES and RHEOSTATS** for Projectors for 200 to 250 volt mains. **Chargers** for A.C. & D.C. **Field Regulators** and **Switchboards**.



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UX867, R.C.A. Talkie as illus. Sensitive light-to-sound 25/-. Condenser Lens 5/-; Beck prisms 5/-; Lamps 10 v. 5a focus Mazda 6/6. **Transformers** for projectors on 200 to 250 volt A.C. mains, output 220 volts 6 amps. £4 15s. 110 v. 1 amp. 35/-. **Projector and Gramo.** Motors with regulator for any voltage 30/-. 12" Electric Turntables Universal A.C. or D.C. £3 10s. **Regulating Resistances** for any Projector from 12/6.



LAMPS—Focus Projector Lamps from 50 watts 6/6. 100 amps. 25/-. **METERS**—Voltmeters, Ammeters, Galvos, Test Sets and Insulation Meters at rockbottom prices.

Ask for our new **Electrical Sale List.**

LESLIE DIXON & CO. 218 Upper Thames Street, E.C.

these grooves is used, as before, to drive the projector and an additional pulley running in the second groove drives the fan. For hand-driven models the makers supply a large pulley, this being fitted to the projector spindle for driving back on to the fan.

The lamp itself is a standard 10-volt 5-ampere lamp identical with those used as exciter lamps in professional talkie outfits. It has a concentrated filament, gives a pure white light, and is so arranged in the new lamphouse that the filament can very easily be centred. Behind the lamp a parabolic reflector is fitted, similar to that used in the existing lamphouse.

The resistance in the machine, as well as the external resistance, is naturally unsuitable for the new lamp, and so the makers of the Lodex provide with it a transformer for use with alternating current mains (tappings being provided not only for the lamp but also for the motor, thus dispensing with the present internal resistance), while for D.C. mains a special double resistance with an ammeter is supplied.

There has not been time to prepare photographs of the new lamphouse for this issue and the illustrations will be published next month. Meanwhile, however, we can say that the lamphouse certainly fills a definite want, performs very satisfactorily, and at the price of four guineas complete, including transformer or resistance, represents very good value.

PRODUCING A FILM

(Continued from page 203)

it would be a noticeable jump; later on, when your story has begun to gather momentum, it would be permissible. Further, we naturally want to avoid a continuity title. Therefore, I begin with this tracking shot, which in a few feet gives a further insight into Jellacott's character and Jill's home life—and then I bring her in at the end of the scene (Scene 22).

In the next scenes you will notice that I cross-cut between exteriors and interiors. This has the effect of making your interiors look more genuine. I remember once having to edit a film in which we had a long sequence, over one reel in length, where the whole of the action took place in one room of a country cottage. Before we had got far into the sequence I found my attention wandering. I began to find the room unreal and soon I noticed that the trees and scenery seen through the window were artificial. I therefore took some extra shots of exits and entrances of various characters outside a cottage in the country, making them as interesting and picturesque as possible. The result was astonishing; I was actually able to speed up the action (by this cross-cutting to exteriors) and I made that room real—even the artificial

trees and painted scenery through the window came to life.

Scene 30 is a *distance shot* of Alan to mark that he is a long way off: in Scene 32 we, the audience, get a step nearer to him in a M.L.S., and in Scenes 35 and 37 we come closer still, in a M.S., in order to get his expression and action.

In Scene 38 we have come to the end of our cross-cutting of backgrounds. A lot of pages have been used, but what a convenience to all concerned on the production you will find this when the assistant director splits up one copy of the script into little groups labelled A FIELD, JILL'S BEDROOM (INTERIOR), JILL'S BEDROOM (EXTERIOR), and so on.

There is nothing further I need point out to the careful student—it should by now be self-explanatory. In the meantime, let us be thankful we have got so far without subtitles.

We are getting near production!

(To be continued)

Exhibition of Cinematography

AN Exhibition of Cinematography, which should be of great interest to all HOME MOVIES readers, will be held during November and December at the Headquarters of the Royal Photographic Society of Great Britain, 35, Russell Square, London, W.C.1. It is believed that this is the first occasion that a serious attempt has been made to place before the public a comprehensive set of exhibits demonstrating the history of cinematography and its present-day applications.

The Exhibition, which will open on Monday, November 14, with a lecture by Mr. Will Day, the famous pioneer, entitled "Twenty-five Thousand Years to Trap a Shadow," will remain open until December 10. There will be two sections, one historical and the other modern. In the former will be included many exhibits of great fascination and interest, including not only early apparatus but the first black and white and colour films to be taken. In the modern section well-known manufacturers will show by means of illustrations and the apparatus itself all the latest in cameras and projectors for both sound and silent pictures.

A series of meetings will be held during the Exhibition at which apparatus will be demonstrated and films projected. Such subjects as "Salesmanship by Cinematography," "Snapshotting with the Cine Camera," Science, Medicine, Natural History, Home Entertainment, Colour Cinematography, the Cinema in the School and in Industry, will all be dealt with in a series of talks and demonstrations.

In view of the fact that many who are most keenly interested in the hobby cannot find time to attend week-day meetings, it has been arranged to

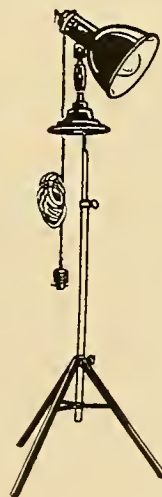
hold two afternoon demonstrations of films made by amateurs and amateur societies on Saturday afternoon, December 3, and Saturday afternoon, December 10. The Exhibition will be open every day except Sunday during the period mentioned, and admission will be free.

A Course in Cinematography

READERS of HOME MOVIES will be interested to hear that the Governors of the London Polytechnic have started a Course in Cinematography. This Course will take two years, during the first of which the student deals with all aspects of photography, including electricity, physics, etc., while in the second more advanced instruction in photography and the problems arising from sound is given; visits will be paid to the studios and laboratories and opportunities given for work there. For the time being, men only are accepted as students and they must be over 16 years of age; but later it is hoped to create special opportunities for women.

To those who are interested in cinematography and wish to take it up seriously, especially young men who have just left school, we recommend this course as an excellent opportunity for learning the subject thoroughly from fully qualified teachers.

Give your indoor "shots" professional brilliance



Here is a floodlight specially designed for the home cinematographer. It plugs straight into an electric lamp-socket, and its 500-watt Nitraphot lamp, helped by a special curved reflector, gives extraordinary brilliance, ensuring your results every bit as crisp and vigorous as professional films.

The tripod, which has a nickel-plated and black finish, is easily adjustable and raises the floodlight as high as six feet if required.

Price, without tripod - - 30/-

Price, complete with tripod- 42/6

500-watt Nitraphot Lamps - 23/6

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News of Ciné Societies

EDITOR'S NOTE.—"Home Movies" will be glad to publish each month particulars of the activities of the British Ciné Societies and their future plans. We must apologise to a number of societies for the omission of their reports, which arrived too late for publication. For inclusion in our next issue reports should reach the Service Manager not later than 15th Nov. "Stills" suitable for publication are welcomed

BARTON-GORE STUDIOS AMATEUR SOCIETY. Hon. Secretary, Colin B. Gower, 32, Church Hill, Walthamstow, E.17. This society would like to announce its birth into the cinesphere at 32, Church Hill. Though not a very weighty infant, having only a few pounds to its credit, it nevertheless appears very keen to live.

Nursed on a light diet of hired films, it is now teething on a 9½-mm. production to be called "Pearls and Swine." The cameras used are an F/2.5 Pathé Motocamera and an old hand-turned F/3.5 converted into a four-speed model with the aid of an electric motor and a 6-volt accumulator. Interior lighting to the tune of 4,450 watts is obtained from 10 floods, 2 banks and 2 spots, ranging from 200 to 2,000 candle-power.

The secretary would like to get into touch with other London societies for the purpose of comparing notes and methods.

BECKENHAM CINE SOCIETY. Hon. Secretary, J. W. Mantle, 56, Croydon Road, Beckenham, Kent. We have completed all our production work for this year and are now busy making arrangements for our public show at the end of November.

We have recently conducted some very interesting experiments, by courtesy of our local cinema. These consisted in removing the lamphouse from an old Ruby projector and placing one of their arcs behind it in an endeavour to stretch 16-mm. to a 24-foot screen using both our own and some professionally taken and reduced stock. The results of our experiments are as follows:—

1. Practically all 16-mm. film is processed unnecessarily dark compared with 35-mm. (This includes negative-positive as well as reversal.)

2. It is impossible to stretch 16-mm. to 24 feet without ruining the quality of the picture, so for our show we shall stick to a modest 6 or 8 feet picture.

All correspondence should be addressed to the secretary at the above address.

BRADFORD AMATEUR CINEMATOGRAPH SOCIETY. Hon. Secretary, H. B. Popplestone, 2, Lynton Drive, Bradford. The production of our 9.5-mm. film "Rosalia" is now in the editing and cutting stage; its length has been reduced to one super reel and the title changed to "Until To-morrow." It will be synchronised, two of our members having written and composed a theme song entitled "Until To-morrow." The direction is by John Speck, photography by Edward Dean. It will be shown to members only on November 4 and publicly for four nights, Sunday to Wednesday, November 20 to 23, at our studio, which has been entirely re-decorated and its lighting effects altered for the coming winter.

Our next production will be a thriller taken on 9.5-mm. stock, "shots" for which will all be taken in our studio. The actual

scenario has not yet been decided upon, several members having written us a "thriller" from which we have to choose.

The following is the first half of our winter syllabus:—

Friday, November 4, at 7.30.

Private show for members only of "Until To-morrow," the B.A.C.S. 1932 production. Supper. Dancing.

Sunday, November 6, at 7.45.

"Luck of the Navy," featuring Evelyn Laye. "Law of the Far West," featuring Otis Harlan and John Boles. "Doing, Doing, Done," featuring Harold Lloyd and Snub Pollard.

Sunday, November 20, to Wednesday, November 23, at 7.45.

The B.A.C.S. presents "Until To-morrow," their 1932 production. Admission by ticket only.

Friday, November 25, at 7.30.

An "Informal Party" for members and friends. Refreshments. Novelties. Games.

Sunday, November 27, at 7.45.

By courtesy of Mr. Dawson, one reel "Kodachrome" drama. "Flying Cadets." Comedy film on 16-mm. stock.

Sunday, December 4, at 7.45.

"Bonaventure," by permission of Newcastle Society.

Friday, December 9, at 7.30.

Informal party for members and friends.

Sunday, December 11, at 7.45.

"White Cargo," featuring Leslie Faber. "The New Word," featuring Charlie Chaplin. "London" travel film.

Friday, December 23.

Our own Christmas party, complete with ghost.

FOOTLIGHT MOTION PICTURES. Headquarters, Highgate. Hon. Secretary, Raymond Southey, 9, Beer Lane, Great Tower Street, E.C.3. "Nemesis" is completed and arrangements are in hand for its first showing. As soon as a suitable date can be arranged a film evening will be held at which all members and their friends will be present. A report of this will appear next month.

The new production of "Madam Fanstasky" seems to be dogged by that shadow of bad luck which held "Nemesis" up so long. One complete morning's work was thrown away owing to the breaking of the film in the camera; it was very disappointing to discover after shooting all the morning that the film had not been running through the camera. By the time this appears in print we hope to have all the outdoor scenes completed. Some excellent night scenes have been taken in Oxford Street for inclusion in the film.

Plenty of acting experience should come the way of a concert turn, the "Irrepressibles," who in everyday life are Miss Hermione Wade and Mr. Raymond Southey. This turn, together with their appearances in the club's films, will tend to improve their standard of acting.

The club hope in the near future to have musical accompaniment to all their films.

GLASGOW AMATEUR CINE CLUB. Hon. Secretary, Wm. I. Young, 51, W. Regent Street, Glasgow, C.2. This Club held the first meeting of the winter season at the beginning of October, at which the turnout of members and prospective members was very encouraging for its future. Various 9.5-mm. and 16-mm. films taken by the members were shown and revealed a high standard of cinematography in the Club.

We were fortunate from the shooting point of view in securing help from Scottish Film Productions, Ltd., in the taking of a short indoor Scenario with Pathé super panchromatic film, and the members were given an insight into how these shots should be done. An interesting syllabus has been drawn up for the winter months and includes various technical talks and discussions, while certain nights have been set aside for production meetings.

The Club is sanguine that with so many prospective members coming forward this season will be very successful, and anyone interested is asked to communicate with the Hon. Secretary at the above address.

HOLLOWAY, N.7. Mr. Frank F. Fordom, of 20, Tollington Road, Holloway, N.7, is



The Beckenham Ciné Society send us the above excellent still taken during a recent production

anxious to form a ciné club in this district, and would like to hear from anyone interested.

HORNBY-BRITISH AMATEUR FILMS. Patron, Gordon Harker; President, Henry Caine; Vice-President, The Baroness de Serelaes; Chairman, R. Hornby; Manager, R. Hornby, Jr.; Secretary, John Montgomery, Timber Lodge, Ashstead, Surrey.

This unit is still at work on their first trade "short," which was formerly named "The Daimlerway," and is now entitled "Daimler Parade."

It is supposed that this unit constitutes the smallest amateur producing body in the country, since there is no membership list; hence productions are not very frequent and the Secretary will be glad to hear from Secretaries of similar Clubs who desire an occasional exchange-loan of films. The Manager announces the possibility of being able to loan the short 16-mm. film "Convict 17" to Ciné Clubs in the near future. The Secretaries of such organisations are invited to ask for particulars, dates, etc.

The unit undertakes the production of short films only and the Secretary will be pleased to answer enquiries from commercial sources in relation to the making of such productions.

A local Gymkhana was recently filmed to order, Bolex super-orthochromatic film being used as an experiment. The finished result, despite the fact that it had rained heavily on the day, was exceedingly gratifying. Proposals for the production of a short burlesque on the subject of jungle pictures are being considered. Although the unit does not possess a studio, ample subjects are to be found in the surrounding districts, which constitute some of the finest rural scenery in England, while London, Epsom, Wimbledon, Leatherhead and Sutton are all within half-an-hour's journey from the offices of the unit at Ashstead.

KILBURN AND BRONDESBUARY AMATEUR MOVIE SOCIETY. Hon. Secretary, C. F. W. Dickens, 1, Harvist Road, Kilburn, N.W.6. All our recent meetings have been a great success and the results in interior lighting and photography have turned out well. Sound effects are now being made for the film which was mentioned last month.

MAYROSS MOTION PICTURE PRODUCTIONS, HAMMERSMITH. President, S. G. Finch; Hon. Secretary, W. Wright, 44,

Burr Road, Southfields, S.W. A club film presentation was the feature of one of recent meetings, when our first production "Country Calm," was shown. After being delayed by difficult weather conditions, we have just completed "A Thief in the Light," which concerns the nefarious activities of a tramp. Experiments are in progress as to the correct lighting for indoor productions. We shall commence our first studio-made film during the present month; this has been written by Mr. Cross and is entitled "Party."

An innovation in the Club is that we have grouped into two film producing units, which we hope will enable us to double our output.

A visitor's evening with a "Mayross" film projection will be held this month and anyone interested should apply to the Secretary. The subscription is 6s. per annum.

NELSON AMATEUR CINE SOCIETY. Hon. Secretary, John Sunderland, "Netherwood," Reedyford, Nelson. This Society holds Meetings every Thursday at 8 p.m., and anyone genuinely interested in Cinematography is invited to attend. Further particulars will be found in the windows of Messrs. Mathers, Opticians, Messrs. Podmores, Photographers, Nelson, or the Secretary will be pleased to answer any enquiries. He would also like to hear from anyone who is in a position to give the Society a lecture or demonstration.

NEWCASTLE AMATEUR CINEMATOGRAPHERS' ASSOCIATION. Winter Syllabus:—

Nov.

3 FILMS.

"Suspects."

"Folkestone—Gem of the Kent Coast."

Mr. B. R. Billings, Folkestone.

10 INTERCHANGE OF IDEAS AND EXPERIENCES.

FILM.

Stockport Amateur Ciné Players' Club.

FILM.

"What a Dog's Life."

Mrs. R. MacGregor.

17 FILM.

"Sporting Times."

Bolton Amateur Ciné Association.

24 INTERCHANGE OF IDEAS AND EXPERIENCE.

FILM.

"The Eaton Affair."

Dundee Ciné Society.

Dec.

1 JUDGING OF ENTRIES IN 9½-MM. AND 16-MM. FILM CLASSES OF COMPETITION.

8 FILMS.

"Stiffey's Sweepstakes."

"The Sentimental Tragedy."

"Murder."

Wimbledon Amateur Ciné Club.

15 FILMS.

"The Budgerigar."

"North by Car."

Mr. James Cameron.

Jan.

5 FILMS.

"Edinburgh Zoo."

"Here and There."

Mr. Allan Hogg.

FILMS.

"Tit for Tat."

"My Face is My Fortune."

Finchley Amateur Ciné Society.

19 ANNUAL GENERAL MEETING. CLUB FILMS.

"Doubles or Quits."

"Revenge is Sweet."

Feb.

2 FILMS.

"On Tyneside."

"The Hub of the Empire."

Mr. V. E. A. Magnus.

FILMS.

"Heat Wave."

"Strangeways Mary."

"Amateur Ace."

The Manchester Film Society.

16 FILM.

"Getting the Bird."

Pinnacle Productions, Edinburgh.

FILMS.

"Just Water."

"Friar's Crag, Derwentwater."

"Would You Believe It?"

Mr. A. Logan.

Mar.

2 FILMS.

Mr. A. G. Greaves.

16 FILM.

"City Sights."

Sheffield Amateur Film Club.

THE DIFFERENCE



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Crystal-Glass
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Silver

The difference in the Screen surface is the difference between good and bad projection. Modern Ciné Cameras and Films are made to produce first-class pictures, but the ultimate success or failure of the Film depends entirely on the Projection Screen—for the eyes of the spectators are centred the whole time on its surface. Flat, dull or lifeless pictures, are caused not by the Projector as is generally imagined, but by their being shown on a poor Projection Screen. A glance at the illustration will show how great a difference there is. The Crystal Glass Beaded surface is magnificently brilliant, whilst our Silver surface is only a degree or two less brilliant, both being manufactured under scientific formulae. Ask your dealer for a test on any one of our Screens you care to mention, compare it to a Screen of any other manufacture, and satisfy yourself as to the amazing difference in reflection strength.

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Remember . . . it's the screen that makes the picture

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RHOS AMATEUR FILM PRODUCTIONS. Hon. Secretary, George E. Mellor, Bradda, Allanson Road, Rhos-on-Sea. "The White Slaver," the two-reel thriller on 9½-mm. stock, is now complete and booking will be accepted from December 15, when the film will be released. Two shillings per reel is charged, but if an exchange can be effected the film may be hired free of charge. The story deals with the activities of a notorious blackmailer, who gets a financier and his sister into his clutches. Direction is by George E. Mellor, photography by James Malam and Don Johnson.

The new production now on the floor is "Nightmare" and is a dramatic experiment which endeavours to portray, in pictures, a nightmare. Not a single sub-title or insert is used throughout. The story is by George E. Mellor, who is also directing; James Malam is chief cameraman. If completed in time the film will be entered for "The Era" contest.

"The Camera Angle," the monthly magazine published by the club, is obtained 3d. post free from the secretary at the above address, and should be of interest to all cinematographers.

RUGBY AMATEUR FILM SOCIETY. Hon. Secretary, D. Powell, 146, Murray Road, Rugby. This Society was formed in March, 1932, and already has a membership of over 30. Owing to its being run in conjunction with one of the further educational establishments of Rugby, namely the Percival Guildhouse, the subscription has been kept as low as 1s. per term plus the 2s. termal subscription to the Guildhouse.

The summer term was occupied with experimental filming and an occasional projection meeting. The winter's programme has now started, the first meeting including a projection of "Metropolis" with synchronised sound. An enthusiastic audience of sixty saw a really brilliant 5 feet 6 inches picture, obtained with twin Lux projectors fitted with 100 watt lamps and matched large aperture lenses. In future, good cultural films will be shown once a month.

The society is to study the "Film Report" this winter, and it is hoped to apply the recommendations therein with regard to the cinema and education by producing one or two educational films in co-operation with several of the school teachers of Rugby. Two schoolmasters who attended the first projection meeting were so impressed with the sub-standard film as an educational force that they requested the society to exhibit its next film, "Napoleon," to their schools. Arrangements have also been made for showing it to one of the adult schools in a nearby town.

Thursday, November 10, has been set aside for a projection meeting at which other societies' films will be shown; the secretary wishes to get into touch with any society willing to lend either a 35-mm., 16-mm. or 9½-mm. production. The greatest care would be taken of such films and any incidental expenses or hire fees would be paid by the Rugby Amateur Film Society.

RUSHDEN, NORTHANTS. Mr. H. N. Gates, 97, High Street, Rushden, is anxious to form a ciné society in this district and would like anyone interested in cinematography to get in touch with him at the above address.

SHEFFIELD AMATEUR FILM CLUB. Hon. Secretary, A. D. Hobson, 65, Pingle Road, Millhouses, Sheffield. On November 10, 11 and 12 we are giving our first public show (which has been christened "Film Fare") at the Fulwood Guild Hall. The programme for "Film Fare" will consist of "Meet the Boys," as an introduction; "Cloudland Frolics," a reel taken by our Hon. Treasurer, Mr. Toothill, of a local air

pageant organised by Sir Alan Cobham; "Resurrection," our three-reel drama; "Next to Nature," a film recently produced by our secretary, which deals with Nature in all her aspects—birds, animal life, waterfalls, etc.; "Bound South," a two-reeler of a White Star cruise in the Mediterranean; and finally, "City Sights," a two-reel old-fashioned comedy, where eustard pies and similar missiles play quite an important part.

At present we are busy on the short film, "Meet the Boys," for our show. This is intended to introduce to the public the members of the club, particularly the technicians, and will also attempt to show a little of what goes on behind the scenes.

On November 23 there will be a projection meeting when "Fugitive," from the Hull Society, and "Sky Raiders" will be shown; while the following meeting, on December 7, will include three films from the Manchester Film Society, "Strangers Mary," "Heat Wave" and "An Amateur Ace."

SOUTHEAST AMATEUR FILM SOCIETY. This Society is now actively engaged on its first film, written and produced by Mr. Hanson-Lowe. Several scenes have already been shot, including one taken at the headquarters of the Westcliff Motor Services, Ltd., by kind permission of the management. A second film is being rehearsed, entitled "All Boloney," written by Mr. Glyn-Barnett with the co-operation of Mr. Hanson-Lowe. The society has now a spacious club room at Nos. 1 and 1a, Western Esplanade, Westcliff, where interior filming will shortly be commenced.

TRENT CINE CLUB. Studio, 35, Derby Road, Nottingham; Hon. Secretary, Norman F. Dakin, 74, Bobbers Mill Road, Nottingham. This club is a comparatively new organisation in Nottingham, although much interesting work in connection with cinematography has been done by the club since its inauguration. Several public meetings have been held in the city; and we are now actively engaged in the production of a film on 9½-mm. stock. This is provisionally entitled "Easy Time" and is due for its "premiere" shortly before Christmas.

The club has been fortunate in securing the services of a very useful studio, kindly loaned by Mr. J. Short, which has proved a great asset to the club. All the interior "shots" for the current production have been taken there; and we have also to thank numerous people in the city for their kindness in the use of premises on the work of outside location.

During the winter we are endeavouring at our fortnightly meetings, held on Monday nights, to give short talks on various subjects connected with cinematography, the first of these being on the subject of "Titling." They will all be given by members or such people as can be persuaded to assist us in any way from outside the club; but we prefer to know of members' own particular and varied methods in their work.

The secretary will be pleased to welcome any new members who care to join the club from Nottingham or district. All communications should be addressed to him at the above address.

WHITEHALL PHOTO-CINE GROUP. Chairman, Mr. J. F. Marshall, A.R.P.S. Secretary, Mr. Harry Walden, Heatherbell, Copse Avenue, West Wickham, Kent. The object of the group is to afford the opportunity for civil servants who are interested in cinematography to meet with a view to mutual assistance in improving their work on lines familiar to members of photographic societies and on the basis suggested in an article in the first number of HOME

MOVIES. The slogan is "Make Better Films."

Meetings are held fortnightly in Westminster. At alternate meetings addresses are given or discussions opened by experienced workers. Other meetings are devoted to showing members' films or to the practical requirements of members. Both 16-mm. and 9-mm. are in use. Film play production is not contemplated at present. The annual subscription is five shillings. The secretary will be glad to hear from those interested notwithstanding that the apparatus possessed may be of the simplest.

16-mm. Standards for Sound-on-Film

FOR the purpose of clarifying the 16-mm. sound-on-film situation, the RCA Victor Company, Bell & Howell, and the International Projector Company, leading manufacturers of sound-reproducing equipment and Eastman Kodak Company, the largest producer of 16 mm. film, have individually decided to maintain the present standard size 16-mm. film in the production of sound-on-film pictures by eliminating one of the two rows of sprocket holes and by utilizing the space thus acquired for the sound track.

In maintaining this standard and by the elimination of one row of sprocket perforations, the dimensions of the picture on the film remain the same as on the present 16-mm. silent film. Present stocks of silent film can be run on sound projectors for the new film. The centre line of the sound track is located centrally in the space between the picture and the edge of the film, the space thus available permits a sound track .065 inches in width and suitable margins on each side of the sound track.

The standard speed of 16-mm. sound film is 24 frames per second and the lead of the sound with respect to the picture is 25 frames in advance.

By maintaining the same size and position of picture on the film it becomes unnecessary to change the projector lens, to shift the projector, or to increase the candle-power of the projector lamp in order to get the screen picture of the same size, brilliancy and definition.

This agreement upon uniform practice will make for economy and for a wider use of 16-mm. sound on film in various fields.

[Reproduced from "Projection Engineering," Sept. 1932]

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YOUR CINÉ QUERIES ANSWERED

Free Service for Readers

Is there a ciné problem bothering you? Have you some difficulty in which you would like expert help? Do you want to know where to obtain certain apparatus and what it will cost? HOME MOVIES is at your service in this and many other ways.

Address your query to: The Service Department, HOME MOVIES, Messrs. George Newnes, Ltd., 8-11, Southampton Street, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post.

SPECIAL NOTE.—Criticisms of amateur films, opinions of amateur scenarios and test of apparatus can be undertaken by special arrangement. In such cases a preliminary letter to the Editor is essential.

W. H. E., Merton, writes: "Can I take ciné films through the windscreen of my car or will the glass cause distortion?"

Answer.—It is perfectly practicable to take films through a windscreen and we have done so many times without any noticeable loss of definition. This is due to the fact that windscreens are made of high-grade plate-glass. Exposure will be slightly more than when taken direct, owing to absorption of light by the windscreen. As many cars are now fitted with safety glass windscreens, which consist of two sheets of plate-glass between which is sandwiched a sheet of celluloid, and as this celluloid in many cases acquires a yellowish tinge with age, it is preferable to take such shots on panchromatic film.

The car must be very well sprung and driven over a smooth road in order to take satisfactory pictures in motion, and considerable practice is necessary in holding the camera to obtain reasonable steadiness on the screen. A slight unsteadiness, however, is by no means objectionable, and adds to the natural effect, particularly if a portion of the bonnet is also showing, so as to make it perfectly clear that the picture is taken from a moving car.

F. G., Woking, asks: "Will I get as good a result on orthochromatic film with a heavy filter as on panchromatic film with a light filter? I know the exposure would be longer, but provided the exposure be correct, would similar results be obtained in the two cases?"

Answer.—The results would not be the same, although to what extent the difference would be noticeable depends upon the subject. If obtaining cloud effects were the main object, the results might be very similar, as the filter would repress the excessive sensitivity to blue, but no filter can add sensitivity which is not there, and orthochromatic stock is completely insensitive to red and many shades of yellow and green. On some subjects panchromatic film with a filter will give far better results than the

orthochromatic with the heaviest of filters, particularly with the dark greens, yellows and browns found in many autumn scenes. We always recommend the use of panchromatic stock for all subjects in preference to orthochromatic, which has only one thing in its favour these days—it is slightly cheaper.

G. A. L. (Nottingham) writes: "I have been using a 16-mm. ciné camera for the last two or three years and am faced with a difficulty with regard to the storing of finished film. I first stored my films in a tin container holding ten reels, and after a few months found a large amount of my films were spoilt by mould and had to be destroyed. I then obtained separate cans for each reel, moistening the blotting paper pads regularly, but found trouble still occurred. I should be glad of your advice as to the best way of storing film without having this trouble."

Answer.—The trouble with all forms of mould and mildew is that it spreads rapidly, and unless it is completely eradicated will affect anything which comes near it.

As your question is of general interest to our readers, we have referred it to an authority on moulds and mildews, who informs us that in your case the trouble has come through over-moistening. It so happens that he himself has used a good deal of film and finds that in this climate there is sufficient humidity to keep the film in good condition without frequent moistening. His advice is that you should immediately wash out your cans with a solution of Lysol, which will remove all existing mould, after which the pads should only very occasionally be moistened so as to avoid the excess of moisture which has given you your trouble in the past.

In most of our film technique we have copied the United States, where atmospheric conditions are entirely different and where film becomes brittle very rapidly, due partly to the climate and partly to the universal use of central heating.

We do not think you will have any further trouble if you follow this advice and wash out your cans with Lysol, as unless you get rid of this mould it will taint everything that comes near. After this it will be sufficient if you moisten your pads about once every two or three months, blotting off the excess of moisture.

G. C. H., Ipswich, and many others.—See our notes regarding the illumination given by 9½-mm. projectors in the "Editor's News Reel" for September. The Bolex Model D projector gives a brilliant picture with 9½-mm. film on quite a big screen, as it has a 250 watt lamp. This machine is unique in that it projects both 9½-mm. and 16-mm. film equally well, but owing to the high intensity of light focused on the film it cannot be used with the notched title scheme, which, incidentally, is the subject of Pathé patents.

J. H., Sutton.—It is not possible to fit a super attachment to the Patheoscope Kid projector, as these attachments are designed to fit only to the standard Patheoscope instrument.

F. L. K., Gloucester, wants particulars of how to process his own 16-mm. film.

Answer.—It is not always realised that in the case of most of the 16-mm. film on the market the price of the new film includes servicing and the provision of a positive ready for projection, and therefore the home processing of the film can effect no saving. Unless the film is cut up into short lengths, bulky frames and large tanks of developer and fixer are necessary, while both washing and drying are processes requiring greater facilities and more space than the average amateur has at his disposal.

Certain 16-mm. negative film, such as the Gevaert, can be purchased without right to free processing and the film is itself developed in a similar fashion and with similar solutions to those used for "still" films. Once the negative film has been fixed and washed, the amateur is faced with the problem of printing, which for its part requires a special machine which is quite expensive.

If you intend seriously to undertake home processing, we suggest you obtain particulars of the Stineman system, which is probably the most practical apparatus available for home processing. This consists of three nesting tanks and two 100 feet developing reels, a collapsible drying rack with a capacity of 200 feet and a portable printer. As this apparatus is of American manufacture, with the import duties and differences of exchange, no definite price can be given at the moment, but the cost of the whole outfit will be approximately £80, of which about half represents the cost of the printer. The Westminster Photographic Exchange, Ltd., or Messrs. Wallace Heaton,

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Ltd., will send you further particulars and the latest prices if you mention this magazine.

R. G. D., Worcester, is anxious to make his films in such a way that the scenes fade into one another after the style of the professional pictures. He asks what apparatus is necessary and what steps to take.

Answer.—In the professional cameras the end of each scene is gradually faded out by progressive under-exposure, and then the film is wound back to the point where the fade began and the next scene exposed on the same film in such a way that the aperture of the lens is gradually opened so as to blend the two images into one. With amateur apparatus one can either take the camera into the dark-room and carefully re-wind the film for the exact distance, or, in one or two cameras, such as the *Ensign*, it is possible to crank back by hand for a few frames without the necessity of taking the instrument into the dark-room.

The simplest way, however, is to use positive-negative stock, exposing the scenes in the usual way without "trailing off" in exposure.

The processing house will always arrange for the blending of the shots to give precisely the effect you require, if you say exactly what you want when sending the film for processing. We understand from Messrs. Selo, Ltd., that they charge 6s. for chemically fading out the ends of the two shots and subsequently over-printing them in the way you desire. If, however, you fade out your shots yourself in the camera by progressively reducing the aperture, Messrs. Selo will over-print the two scenes at an additional charge of 1s. only.

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EXCLUSIVE 9.5 mm., 16 mm. FILMS. Sample, 3s. List stamp. 9.5 mm. Camera Film, 2s.; Processing, 2s. No callers.—Atkinson, 24b, Albert Bridge Road, S.W.11.

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THE EDITOR'S NEWS REEL

Photo: Mondiale

WITH this number we set out on the second half-year of our career in the pleasant company of an ever-growing host of friends, to each and all of whom we send our heartfelt wish that a very happy Christmas may be followed by a really prosperous New Year.

We look forward with pleasure and confidence to making many new friends in 1933; but at this season it is natural to look back and to allow one's thoughts to dwell on those who from the first have walked with us.

Just Six Months!

Our past is not a long one as time is counted—just six short months. Those six months, however, have been eventful in many ways and not without their exciting moments. Starting a new paper is always exciting; it is an undertaking packed with uncertainty and thrills.

Amateur movie-making is still young and, though a lusty youth and growing rapidly, possessed no fully-illustrated magazine of its own until, thanks to the enterprise of the famous House of Newnes, HOME MOVIES made its bow to the public.

Our Letter Bag

At the very first appearance of the first number it was made abundantly clear that our paper was definitely wanted. Letters of congratulation poured in from every part of Great Britain from every kind of amateur movie-maker—"lone" hands, club secretaries, beginners, advanced workers, boys and girls.

Query Coupons, accompanied by questions on every conceivable branch of the hobby, descended upon us like clouds of overgrown confetti. Contributions from writers who, themselves amateurs, appreciated the amateur's point of view—and his difficulties—arrived by every post.

It was a thrilling time! For, after all, however confident one may be of the need for a paper, it is impossible to prevent doubts creeping in, now and then, as the first publishing date approaches and we, too, had been through our moments of uncertainty.

Looking back, then, over the past six happy months the first thought that occurs to us is to thank these thousands of new friends of ours for

as no paper can succeed without giving the reader the service he or she requires. It is equally obvious that, in a paper devoted exclusively to a definite hobby, the advertisements are of very real value to those interested in that hobby.

A Few Surprises!

When, therefore, the publication of HOME MOVIES was decided upon all the firms engaged in manufacturing and marketing apparatus of interest to ciné enthusiasts were, of course, given the opportunity of advertising. Our campaign was not without surprises.

One big firm, which once had a reputation for enterprise in fostering all branches of photography, showed a timid reluctance to support a magazine devoted exclusively to cinematography until its success was fully assured, and at another photographic house—equally well known—we were told that they would not consider taking space in our pages because we were ahead of the times.

Splendid Support

Fortunately these two points of view were by no means representative of the business houses as a whole; on the contrary, they are plainly exceptional, for we have been favoured by the support of the most progressive houses doing business in this country.

These firms have shown in a practical manner that their faith in amateur cinematography is no affair of mere words. We thank them for giving their support to our paper and we feel sure that our readers will not only join with us in wishing them the Prosperity they so well deserve but, so far as it lies in their power to do so, will see that they get it!

And so, once more, to all our friends—A Happy Christmas and a Prosperous New Year. THE EDITOR,

TO ALL OUR FRIENDS



HERE'S WISHING YOU A
VERY HAPPY CHRISTMAS
RICH IN GOOD TIMES
SPENT IN THE COMPANY
OF GOOD FRIENDS—AND
LAST BUT NOT LEAST—
GOOD PICTURES!



their support, encouragement and appreciation and to assure them that our only regret is the impossibility of doing so individually. There will always be a warm corner for them in the Editorial heart and we shall always be glad to hear from them.

After our readers, our thoughts naturally turn to those firms who have demonstrated their faith in our paper, in the keenness of our readers, and in amateur cinematography.

Everybody knows that a paper cannot live to-day without the revenue obtained from advertisements; just

OUT OF THE LETTER-BAG

SOME READERS' VIEWS

Criticism and a Reply

THE EDITOR, HOME MOVIES.

DEAR SIR,—Your contributor, Ern Shaw, seems to have most curious ideas on the subject of Titling, when he suggests that a committee should examine the film and decide the position and wording of titles after shooting is finished. Has he never heard of a shooting script?

In my own experience it is essential that the script should be absolutely complete, including the wording and position of the titles *before ever the camera is touched*, and that this should be done by the director himself and by no one else.

I would also like to challenge his statement that acid hypo causes stains while plain hypo does not. In ten years of "still" work I have never heard of such a thing. The exact opposite is the case.—Yours faithfully,

S. I. EAST (Maida Vale).

Mr. Ern Shaw Answers

We have communicated with Mr. Ern Shaw, who replies as follows:—

"I appreciate S. I. E.'s criticism. I am not unacquainted with the character and purpose of the shooting script, and agree with the view expressed in my critic's second paragraph, provided the amateur society is fortunate enough to possess a member fully qualified to perform this highly specialised work in the automatic manner suggested.

I have studied a great number of films produced by various amateur

★
Ladies and
Gentlemen,
we present
ourselves
before you
to-day as
Ideal Film
Subjects.
We . . .



Photo: A. W. Kerr

maintain that it is a good plan for a small committee to view the film, and, after discussion, to decide upon their final composition and disposition.

In this matter, amateurs will agree, I think, that two, and sometimes three, heads are better than one.

Your correspondent's second point is justified, but, unfortunately, the cause is a regrettable error in punctuation, which alters the meaning.

The paragraph should read:—

'When development is complete, fix in a plain hypo bath, 20 per cent.

'Should further treatment be necessary, an *acid* hypo bath may

The Right Atmosphere

THE EDITOR.

DEAR SIR,—Perhaps the following may prove of interest to enthusiastic amateur cinematographers like myself.

I claim to have, in a purely amateur way, the real atmosphere of the picture house produced in a long attic room in my house.

It consists, first of all, of an operating box made of three-ply wood and suitably painted. A stage is also produced in the same way, with different coloured footlights which are concealed from view of spectators.

The screen and folding back curtain are both controlled from the operating box.

As it is not a complete talkie outfit, the music is provided from two moving coil loud-speakers on 3 feet square baffle boards behind the stage and screen and taken from an old portable gramophone. This is put through on all mains wireless set, and in conjunction with gramophone records, the wireless programme can be used, also a microphone is quite amusing and realistic.

The entire controls are worked from the box and can be switched on ready for a show to any friends at a moment's notice. I also find making my own gramophone records an item of great interest and amusement.

I do a great deal of shooting in ordinary daylight, artificial light and Kodacolor, also all my own titling and editing and find it most interesting and a first class occupation for such winter nights as we have in this part of the country.—Yours, etc.,

A. R. J. (Hawick, Scotland).

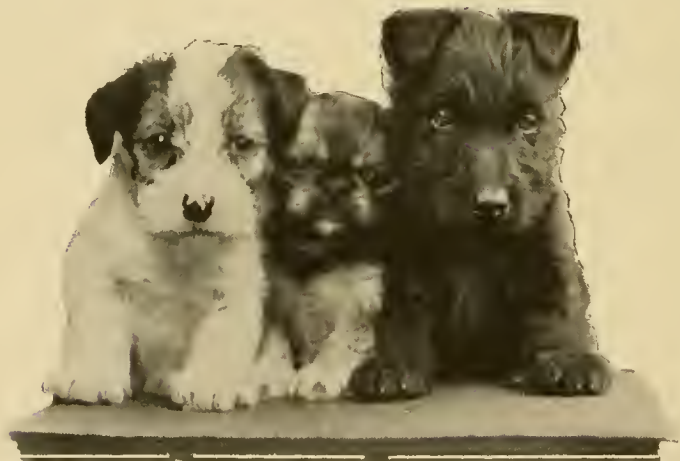


Photo: A. W. Kerr

societies, and, whilst some were excellent, the great majority led one to feel that the producers assumed that the audience knew as much about the plot and characters as they did themselves, and that titles were unnecessary.

Whilst it is certainly advisable to insert titles in the shooting script, I

cause stains which are difficult or impossible to remove."

In other words: It may be necessary to apply further treatment to the film, such as intensification or reduction. In such a case, if an acid hypo bath is used, stains may be produced, which will be difficult or impossible to remove."

★
Hi!
What
about
me?

★

Somebody is Wondering what to Give You at Christmas. Draw "Somebody's" Attention to this Number of HOME MOVIES!

"THE FUN OF MOVIE-MAKING"

By FORD JENKINS

Do you wonder what to film?
Read what this reader has done
and realise what you have
missed!

I MET a fellow who was persuaded some months ago into buying a ciné camera and projector and who has now almost all the accessories one could wish for, from simple portrait attachments to elaborate editing and titling devices, to say nothing of the several kinds of exposure meters. An enthusiast, I thought, which prompted me asking "What have you in the way of films you've taken?" He replied that he had 100 feet of a local firework display, a couple of hundred feet of family interest, and a few feet of some sailing. His titling had not been a success and he was inclined to leave the matter at that, saying: "There is not a great deal to take, is there?"

Eighteen months ago I took a holiday with a friend in a Hull trawler which was bound for Bear Island and the fishing grounds. It was my 9.5-mm. ciné camera which decided me in taking such a holiday, and I planned to get a film story of trawling.

After a glorious sea voyage along the Norwegian coast line to the Arctic regions and back, I returned with a really quite good film of the adventure. I made illustrated titles, and when completed I was asked to show it at a banquet to "The International Council for the Exploration of the Sea." It was a distinguished gathering, ten nations were repre-



Scene from "A Trawling Voyage to Bear Island, Spitzbergen" (9½-mm.). A large haul of fish just released from the trawl net

sented, of which the Earl De La Warr was chairman. It was splendid fun, and it thrilled me to be able to interest such an audience with a film which I had taken.

This led to Press reports in the local papers as well as the *Fishing News*, *Fish Trades Gazette*, etc. The Pathéscope people wrote for stills and particulars and devoted a full page in their monthly to the film. This brought enquiries from all over the country, asking if the film might be borrowed.

This film was my first attempt, and I began to think that filming was a wonderful hobby.

The publicity brought me in touch with a lady who is a chronic invalid and quite unable to leave her bed; in fact, she has been there for 25 years.

It was arranged that I should fix my screen and projector in her bedroom for a show. Imagine the thrill I received when this lady told me that this was the first moving picture she had ever seen and that the birds and



Returning to Lowestoft Harbour after several nights on the herring grounds. A scene from a herring industry film



tumbling seas were "lovely." It was only then, when I looked from her window and to the ceiling above her bed, did I realise her meaning. This bedside cinema has now become a regular thing, and although this lady has heard so much of her sporting nephews and nieces at their tennis and swimming, she has not yet seen them. I look forward to our next little show and the surprise I have in store for this charming invalid; indeed, the film is already on the editing bench.

Recently when Captain Barnard's Air Circus visited our neighbourhood and offered flights for varying fees, I succumbed to his cry and paid the fee for a flight over our town. The machine I chose was a "Spartan" 3-seater with open cockpits, the pilot's seat at the rear of the three. With my 16-mm. camera and 100 feet of panchromatic film, I climbed into the machine, bent on securing a wonderful bird's-eye view of my home town. We were soon dangerously high. I sighted the camera over the side and commenced shooting. The noise and vibration from the engine was terrible. As a rule I can feel my camera running, but this time I just pressed the release and hoped. Soon I looked at the footage indicator and found it was 20 feet. More pressing and hoping and a further look at the indicator. It still read 20 feet. I presumed the motor had run down and tried to

wind. It would not budge. By this time I was panicky. This flight was costing shillings per minute and time was flying faster than it had ever done before. I opened the camera and, to my disgust, yards of the film had become jammed in the lower chamber. It seemed that I had failed to fix the end of the film securely to the take-up spool when loading the camera. The only thing to be done was to break the film and remove it and reload the remainder correctly. Forgetting for a moment I was in the air, I threw the yards of crumpled film over the side. The terrific wind sent it aft and, to my horror, around the pilot's neck. Luckily the end had caught on to a strut and I managed to reach out and pull it back without sinking the ship.

By this time we were over green fields again and in a few moments we were rushing down towards the landing ground. What the pilot said to the ground engineer as they watched me sink off the field with my camera over my shoulder I don't know.



From "A Glimpse of the Great East Coast Herring Industry" (16-mm.).
Herring drifters steaming to the herring grounds

Recently I spent several days and nights in the North Sea with the East Coast herring fleet. I took several hundred feet of 16-mm. stock with me. Usually the herring drifters go out and fish one day and return the next morning. If the catch is poor they will stay on another night or even three nights, which is unusual. My object was to get a complete story of the great herring industry, and I thought I could do all the scenes at sea by spending one day and one night at sea. I was mistaken. I spent three days and nights on the first trip and then did not secure what I wanted. The first day the nets were not shot until after dark. The next morning hauling commenced at 7 a.m., and it was lovely weather, but there was not a single herring in the whole two miles of net. The following day I got some good pictures of the shooting process, and although we caught a good quantity of herrings



that night, all the nets were hauled long before dawn. I was now getting a bit sick of the sea, herrings, and ciné film, but I had to stick it out and spend another wretched night on board in half a gale.

The following morning at 6 a.m. hauling commenced, and the first nets held a wonderful show of fish. It was still dark and quite impossible to film. At 8 a.m. the light was good, but as luck would have it, the last nets contained only a few herrings here and there.

That morning we raced to market with our catch. I obtained some pleasing rough seas, but was bitterly disappointed with not getting the pictures I was wanting.

The film I had exposed proved sufficiently interesting to keep me keen, so I carried on with the shore scenes, such as landing, Scotch lassies at work, packing and exporting. Eventually I went to sea again and secured the remaining links in the story.

A short while ago I took the finished production to London and called on the Kodak people. It pleased them immensely, and they have now added my film to the Kodascope Library. In the August issue of the *Ciné-Kodak and Library News* a whole page of "stills" were delightfully displayed on a page devoted entirely to my film, together with a not altogether unpleasing portrait of
(Continued on page 255)



SNOW PICTURES AND HOW TO FILM THEM

By Practicam

SOME of the most beautiful cinema films are those taken of snow scenes, as many of our readers who were fortunate enough to see "The White Hell of Pitz Palu" will agree. The wealth of light available for such scenes too often leads the amateur cinematographer to imagine that there are no real exposure difficulties and that all that it is necessary to do is to stop well down. Actually, however, such work requires just as much care as any other kind of picture.

To take good snow scenes—comparable at least with those reproduced in the accompanying pictures—panchromatic film *must* be used, preferably with filters. If the latest super pan films are utilised, it is possible to dispense with the filter, as the excessive sensitivity to blue and ultra-violet, which is characteristic of the older types of pan and ortho film, has been repressed. With ordinary pan film a two or four times filter is very helpful.

Snow reflects the ultra-violet and blue light very powerfully and as the photographic film is relatively more sensitive to these colours than the human eye, it is easy to understand why many snow scenes in the past have been so disappointing.

Use pan film, then, with a filter or super-pan with or without a filter and use an exposure meter wherever possible. If your film is under-exposed the servicing station will be bound to "force" the development in order to get out an image, and in so doing will give you that soot and whitewash effect which



Photo: Geo. Derry

Above: Over- or under-exposure would have ruined this picture

Left: The tracery of shadows gives detail in a snow subject



Photo: J. E. Archibald

looks even worse in snow pictures than in ordinary landscapes.

Watch your lighting angles, and in particular avoid "flat" lighting and you should get results which will always be a pleasure to show.

Another tip is to see that your lens has a good deep hood, otherwise you will be unable to take those pleasing "against-the-light" pictures of which that at the head of this page is typical. Exposure in such pictures should be on the full side, so as to render faithfully those delightful luminous shadows.

The use of too heavy a filter will result in "inky" skies and "hard" clouds. Too small a stop will lose the beauty of the highlights.



Photo: Mondiale

Against-the-light snow pictures give a beautiful illusion of relief



Photo: Mondiale

A filter to repress the excess of blue in the sky is useful

YOUR CHRISTMAS ON THE SCREEN

By MARSHALL READE

A Yuletide Scenario Suggestion in the Right Spirit

ALTHOUGH I enjoy almost every moment of life, I must confess that I find it even more amusing in retrospect. To look back on past experiences, even troublous adventures, usually brings a smile which develops into laughter when I compare notes with my old companions in distress. Apply this theory to Christmas festivities and you will realise what your movie camera can do for you. The mere business of making a film record is amusing in itself, but the completed film should be the greatest possible joy for years to come and, like good port, will even improve with age.

With the cheap and effective lamps



Fox Photos

Bringing home the spoils!



★

Super-pan film will enable you to film a scene like this by artificial light.
L.E.A.

Let me illustrate with suggestions as to the form your film might eventually assume. First of all, it could be in the manner of a special Christmas Number of a family topical gazette. Here are a few items which you could include, together with the suggested titles for each section:—

Oswaldtwistle

AT CHATEAU ROBINSON

Distinguished members of the famous Swiss family prepare for Xmas, 1932, in their elegant Lancasterian home.

1. A long shot of the drawing-room being decorated. Father is seated in an armchair, giving directions to the family.

2. Medium shot of father looking

now available for home cinematography, to say nothing of the improved negative now on the market, you can record almost anything at any time during your brief and festive holiday; but to make something more than a mere family album of casual snapshots, you should have some sort of plan in your mind before you start exposing film stock.

Although a film of this type is more or less made in the process of editing, and although your final decision as to its ultimate form may be postponed until then, it is obviously valuable to have some sort of scheme at the back of your mind. If you do, you will find direct inspiration as to what to photograph and how to take it while you are actually at work on the shooting.

★

Don't forget the cake and the cracker hats!
L.E.A.

★



at his watch and indicating that they must hurry.

3. The family rushing round at express speed (which you should effect by slow turning of the camera or taking "one turn, one picture").

Bedroom

Miss Betty Robinson, heiress to the Robinson estates, unveils her stocking.

For this you can take shots at various angles and distances of Betty sitting up in bed and extracting presents from her stocking.

Dining Room

According to tradition, the Robinson Family is feasted in the Old Refectory.

1. Long shot of the family at dinner.
2. Close-ups of certain members, eating ravenously. DISSOLVE TO—
3. Close-ups of the same, filled to repletion, wearing paper caps, hilarious or sleepy.

Drawing Room

After dinner the Head of the Family attends to some business—

A medium shot of father asleep in an armchair, his face covered with a

the table. This scene features all the other members of the family.

And so on, in that vein. Or you could serve up the same sort of material as a pseudo-educational subject. For instance—

CHRISTMAS CUSTOMS AMONGST THE WILD ROBINSONS OF NOVA OSWALDTWISTLIA.

The ceremony of Receiving and Sending Presents—an old Oswald-twistlian Custom.

At Midnight, the Big Chief assumes a quaint ceremonial garb—an old Clarksonian costume.

This introduces a scene of Robinson, senior, dressing up as Father Christmas.

The Robinson Tribe (*Homo Robinsoniensis*) is noted for its digestion.

Some shots of the family at Christmas dinner, along the lines previously suggested.

Wild with food, the Tribe indulges in a corroboree.

★

Two excellent action subjects which you can get on any cine camera!

★



Photo: Archibald

handkerchief, which he blows off with his snoring.

Drawing Room

The Chatelaine of Chateau Robinson attends to Christmas correspondence.

A medium shot of mother, lying on a settee and reading her favourite authoress.

Dining Room

While the children rest—

Various shots of revelry, trumpet blowing, pulling crackers, pelting each other, and helping themselves from

1. Robinson, senior, is seated at his writing table, when Betty brings in the latest post. He opens a packet containing a terrible necktie, which he obviously dislikes intensely. He looks at a card enclosed and reads—

2. Close-up of the card, on which is written "From your affectionate Aunt."

3. Mr. Robinson tears up the card, takes another and writes on it—

4. Close-up of second card, on which is written: "To my dear Uncle, from his affectionate nephew."

5. Mr. Robinson places the new card with the tie, and proceeds to deal with his next present.



Photo: Archibald

Follow this title with scenes of the family playing "Blind Man's Buff" or some such game. And so on.

And finally, a more serious effort—a picture of Christmas time in your home town. This can include shots of others than members of your family, such as scenes of the streets thronged with shoppers, shop displays, laden postmen, night shots of carols, and of course—if there is snow—scenes of snow-halling and tobogganing, plus some nice pictorial shots featuring the snow. Then mix in with all these general shots, scenes taken in your own home. Try to create the spirit of Christmas, interweaving the scenes of personal interest. Such a film will have an enduring interest. The views of your home town—which is growing and changing each year; the scenes of the shops, and the shots of women in their present-day fashions—which become quaint and amusing when we look back on them; all these factors will add interest to a serious little picture.

If you will start thinking of your picture now and get to work in good time, you will achieve something that will provide infinite pleasure and amusement, not only at the time but for years to come.



FOR YOUR CHRISTMAS FILMS.—The Ensign Title maker, Dallmeyer Titler, Bell-Howell, Kodak, or the larger letter-boards will take this picture

PRODUCING A FILM

V. CASTING

HAVING chosen your story, worked out your treatment, and finished your scenario, you will have already begun to think vaguely of your cast. You can now heave a sigh of relief and get down to the job of selecting your artists in earnest.

If you can afford it I would strongly recommend you to take tests of all those artists you have under consideration. While you will naturally consider the acting ability and the *photogénique* qualities of your candidates, there are other qualities to be borne in mind. If you want your film to be interesting, try and get interesting faces in your picture; I don't mean interesting in the sense of "intellectual," but rather faces with character. As for beauty, you can afford to disregard the conventional standards, but if you do, mind you let us have something as good. The field of choice for amateurs is limited, but so is the average professional director's, though perhaps for different reasons, which I need not go into here.

A test should be primarily a photograph or pictorial test—a M.L.S. first of all, to see how the artist walks and moves, then a variety of *close-ups*. For these C.U.s you can experiment with changed lighting and make-up, if you want, and you can get your artist to assume any number of moods and expressions. I do not think that what is usually called an "acting test" is worth while, for in order to give an artist anything like a chance to show what he or she can do, you need to shoot several scenes—a small sequence, say—and this costs a lot in film stock. I therefore recommend *not to shoot* the acting test, but just to rehearse your artist in a series of scenes and then judge for yourself as to the artist's acting.

There is such a thing as casting too well. That is to say, your characters are so stylised as to be recognisably the Villain, the Vamp, the Heroine, and the Friend, that we know your story as soon as we have been introduced to all the characters. There is no need for your villain to look so villainous or for your hero to look like an advertisement for So-and-so's Collars (that is, unless you have a perverse plan for inverting the characterisations of your hero and villain—which might be amusing—once).

Remember also not to have any two of your characters looking too alike. Two tall dark men with moustaches



A realistic street scene from "The Man I Killed." (Paramount)

THE FIFTH ARTICLE OF AN IMPORTANT NEW SERIES WRITTEN EX- CLUSIVELY FOR "HOME MOVIES"

By
**ADRIAN
BRUNEL**

are very apt to look alike, especially if they're wearing the same kind of clothes. In your ordinary long shot (M.L.S.) you will find your audience asking Who's Which if you're not careful—so if the worst comes to the worst and you find yourself saddled with two artists who look alike, see that they dress differently and that something is done about their "face fungus," if any.

There is an inclination amongst tired directors (and 90 per cent. of them are permanently tired as well as tiring) not to bother about their small parts. They will often pass on these little parts to the more clamorous of the disappointed candidates for

the bigger parts, irrespective of their suitability. You will realise the importance of these really small parts if you remember the *panning* scenes in "The Four Horsemen of the Apocalypse" of the villagers about to be shot, and the *panning* shot of the pirates in "Ambrose Applejohn's Adventure." These characters were little more than "extras," but they were chosen with such care that they were more than worth the footage taken as we passed from one face to another.

Organising the Production Unit

"Jack of all trades, master of none," is a proverb that has always infuriated me. It is so untrue. Look at Bernard Shaw: art-critic, music-critic, dramatic-critic, playwright, politician and much besides. Noel Coward, Ivor Novello, Edgar Wallace—there are as many of them in this century as there were in the days of Benvenuto Cellini and Michael Angelo. And if ever there was a trade that required its master to be Jack of many,

it is that of the film director. The more he has been in films and out of films, the better director he will be. But, to organise a successful unit you need a staff of experts, however versatile they may be in their spare time.

Your Cameraman may be an excellent Art-Director; your Art-Director may have a flair for electricity; but if you can avoid duplicating jobs, the smoother your production unit will run. You may argue that circumstances and budding genius can upset this plan, and I will take refuge in the convenient tag, "Exceptions only prove the rule."

If you have a sufficiently large membership or circle of what the French amusingly term *cineastes*, you will be able to delegate tasks to quite a number of them. First of all there should be three persons in control of a production:—

- (1) The Director.
- (2) The Production Manager.
- (3) The Assistant Director.

These three should have conferences before the production is begun on the floor of the studio or on location. The Production Manager will be in charge of the purse, if any; he should go through the script and work out how much can be spent on sets, on negative and so on, for which he will need to consult with others

— such as the Cameraman and Art-Director. The Production Manager should be personally responsible, or equally responsible with the Director, to those for whom the picture is made—that is, to the Committee, the Company or the Financiers.

The Assistant Director's job—one of the most arduous of all—is to see to all the immediate needs of all concerned while the production is in progress. All that, and no less. He must see that all artists are warned to be ready made up at such and such a time, in such and such costume, and at such and such a place. He must also keep others warned well beforehand of the requirements from their respective departments—such as the Cameraman, the Property Master and the Art Director. Of course it is just possible that he may have to be some of these things himself, but a really clever organiser—whether he is an Assistant Director, a Production Manager, or a Director—will delegate as much as he can. He should rope in as many people as possible, giving them definite jobs and definite titles.

The Director and Production Manager having between them settled all matters of cost, policy and organisation, the poor Assistant Director then becomes the slave of these two tyrants. Of course, in a fraternal organisation the Assistant Director's position is more of a co-operating equal, though his task will be as onerous as if he were the paid minion of these two gentlemen in charge.

As the Assistant Director is such an important factor in the smooth running of the unit, it is up to everyone to give him service as well as to the Director. There is something akin to the best Army tradition amongst the really good Assistant Directors; they try to keep up the spirit of loyalty to the Director, acting the Sergeant-Major to the Officer. I remember once flinging myself down on to a seat in the projection room—commonly known as the Dejection Room—to see my latest "rushes," i.e., rushed prints of the previous day's work. I was longing for a smoke, but unfortunately I had no cigarettes. I turned to my Assistant and begged a cigarette, forgetting that he only smoked a pipe. He cursed himself for having none. "And I call myself an Assistant Director!" he said in disgust. Naturally I graciously overlooked the omission, but I appreciated the spirit of service!

To sum up the duties of the three leaders of a film unit:—

(a) THE DIRECTOR. At the time the production actually commences he has already passed several stages—he has worked with his script-writer on the scenario; he has discussed



Marshalling the crowd for "The Man I Killed." Notice how the buildings are only completed to the height of the camera range (Paramount)

costs with the Production Manager; and he has selected his cast. All he should be left to do is to direct the film in as much peace as he can get. It is his duty to see that during the production all he has to do is to direct and to concentrate all his attention on direction.

(b) THE PRODUCTION MANAGER. After the preliminary conferences, he has to keep an eye on the expenses and on the smooth running of the organisation of which he is the Head Man; it is his responsibility to see that everything functions according to plan—as much as weather, tempera-

ment, illness and other circumstances will permit.

(c) THE ASSISTANT DIRECTOR. From the word "Go" he must be everywhere at once and principally at the scenes of action. It may help him if he appoints a willing and active young person as his assistant. This gentleman is the Second Assistant.

Other important functionaries on a production unit are:—

- Art Director,
- Property Master,
- Set Dresser,
- Dress Designer or Costumier,
- Wardrobe Mistress,
- Continuity Girl,
- Chief Electrician,
- Film Editor,
- Make-up Man,
- Head Carpenter,
- The Cameraman.

The Art Director designs the scenes; he must be something of an architect, certainly an artist, a bit of a mathematician and of course a house decorator. In his spare time he should study the camera and apply his mathematics to the relation of lens angles to his set construction, to the relative value in perspective of part-model and part-normal set construction, and to similar problems which are beyond me.

The Property Master *should* read the script, but he is seldom given one. I suppose it is assumed that he cannot read! Instead he is given a list of the "properties" required in each set or location, which the Assistant Director has prepared. It is his job to see that everything required is in place on time, whether it is a weighing



The assistant director arranges the players in their positions

machine, a gas meter, a hand-loom, a flag pole, or a mongoose.

He usually dresses the set with the Art Director, but some units have created the special job of Set Dresser—a task for which women are particularly suited. Set-dressing includes the arrangement of the furniture, the flowers, the pictures, the dinner table and even the folds of the curtains.

The Dress Designer

The Dress Designer's job is obviously another one for which women are particularly suited. Even on a production where little or nothing is being spent, someone with a keen eye and taste can achieve a lot. On a "period" production, or one where foreign costumes are required, one naturally selects as Costumier one who has specialised knowledge, or who will acquire that specialised knowledge.

The Wardrobe Mistress is a sort of Female Property Master—she must be a cross between a conjurer and an ex-sailor. She has her stock of costumes, left over from previous productions, stored away in cupboards or costume-baskets; she "issues" the old costumes when required, she keeps them clean, she chivvies off the moths, she mends and patches; she irons and presses, she stores the current costumes, she counts them and checks, she knows what she's got in stock or where you can get it, and she's handy with her needle.

In a big studio the Wardrobe Mistress has a big job. She can even afford to keep a husband, and I have seen a Wardrobe Mistress assisted in her work by her husband. In a small unit her job is not so big—but it's worth detailing someone to do the job.

The Continuity Girl's job entails long hours of close application on the set or on location, but the work is interesting—and she can sit down



All ready to shoot a trench scene in the B.I.P. picture "Josser Joins the Army." Norman Lee directing Ernie Lotinga

most of the time. As each scene is shot she has to record in detail what occurred and what was said, which she can do in her copy of the script on the opposite side to that which has the typescript of the scene.

As she will have to write very quickly at times, it is advisable that she should type her notes out afterwards. Most Continuity Girls have a portable typewriter on the set and type out their notes between shots—that is, while the next scene is being lined up, lit and rehearsed.

The Continuity Girl

The Continuity Girl must keep her eyes wide open all the time. She has to note such details—

(a) Which hand Tom used to open the door.

(b) The pace at which Jane strode from the room, what was her mood, her expression, and what she was wearing.

(c) All and exact details of clothing, whether Harry had on his spotted tie, whether his handkerchief was well in or well out of his pocket, whether he had his hat on and at what angle.

All these notes are referred to constantly throughout the production—you can't trust to memory, as we used to see in the old films when the hero dashed through the door in dark trousers and came out the other side in light trousers. These continuity notes are also of great value to the Editor when he comes to assemble the film.

The Chief Electrician's task is a big and important one, whether he is in a large studio or working with a small makeshift outfit. Above all, he must be a resourceful person and must work hand in glove with the Cameraman.

The Film Editor is one of the three creators of the film. He must have vision, ingenuity, skill and infinite patience. During the production he will view the "rushes" with the Director as they come in from the laboratory, and together they will choose which is the best take of each scene. He will also be roughly assembling the film in continuity, and in his spare time he may watch the actual shooting with advantage—just to see what is happening and that the Director is giving him what he requires. It is not until all the shooting is over that his real work begins, and as his task is such a vitally important one I will deal with it in detail later.

(Continued on page 264)



Harold Lloyd keeping an eye on things during preparations for "Movie Crazy"

CHOOSING PARTY PROGRAMMES

A GUIDE FOR PROJECTOR USERS

By **HARRY P. WOOTTON**

EVERY projector user at some time or another wants to arrange a programme of films for an evening's entertainment, and many readers of *HOME MOVIES* are in doubt as to how they should set about it. What are the best lines on which to proceed?

First of all, plan *everything* beforehand! I am serious about this. Lack of planning has too often spoiled what would otherwise have been a perfect evening. The pleasure of an entertainment of this kind is almost as much dependent upon the absence of small irritations as upon the presence of the right material.

Let's Have Some Films!

Don't, for heaven's sake, start as so many people do, at some odd time in the evening, by saying "Let's have some films!" A discussion inevitably begins as to whether they shall be shown in the dining room or the drawing room, and once a decision on this point has been reached, an even more violent argument occurs as to where who shall sit. As soon as the seating is settled father discovers that half of the audience are in the way of the projector, and when the screen is in position a new rearrangement has to be made so as to get the picture large enough. After about half an hour of preliminaries of this kind the person who has been deputed to switch out the light catches his foot in the wires when endeavouring to find his seat.

Start Right

However good your films may be and however excellently you have chosen the programme the show will thus start in the wrong atmosphere and will probably continue in it.

It is quite a simple matter to work out beforehand how many there will be in your audience, just where in the room the projector can stand, where the screen shall be put and how a clear gangway can be left to the lighting switch.

If you can arrange to control both room and projector lights from the operator's position, so much the better. It should not be difficult, as you can buy a two-way adaptor which will enable you to place a small shaded table lamp nearby and switch it on just prior to the showing or when you wish to change reels. Incidentally, it is much better for the audience that a small, dim, and shaded light be shown between reels rather than a sudden switching on of the full glare of the average living room illumination.

The next thing to consider is the duration of your programme, for upon this will depend the number of reels you can show. Two hours is about the maximum length for a

home entertainment of this kind, although you will find the time passes quickly if the films are good and the arrangements well made. To calculate how many reels you can show in this time remember that with either 9½- or 16-mm. films 100 feet takes about four minutes to show and you should allow at least a minute for changing reels. I am assuming, of course, that as far as your own films are concerned you will have edited and titled them before showing and that you will have joined them up into big reel lengths so as to avoid the irritation of constant stopping and changing.

Remember, too, that variety is the

these cartoon pictures are single reels, and following such a film you can put on a 400-footer or a super reel of one of the best of your own productions. It is a good plan to follow this second picture by a two-reel comedy of which you have a very large choice

in the libraries, followed by a second reel of your own pictures and concluding with a second cartoon. This will give you six reels in all, of which you will have had to hire four. The time taken by the whole programme, allowing for changes and a break in the middle for refreshments, will be about the two hours desired.

It is useless to recommend particular films in a magazine with such a large circulation as *HOME MOVIES*, as while the libraries have large catalogues of excellent pictures they only have a few copies of each and it is necessary to choose alternatives when sending in your list.*

If you have none of your own films

SOUTHPORT AMATEURS BUSY!



Cameramen of the Southport Amateur Cinematograph Society filming the "Merseyside Express" near Appley Bridge on the Southport-Wigan line. This was a special train placed at the disposal of the Society by the London, Midland and Scottish Railway Company

Photo: R. F. Riding

essence of real entertainment in this connection. Children usually form a good proportion of such audiences, and it is a safe bet that they will always appreciate one or two animated cartoons. Such a cartoon in any case makes a pleasant start even to an adult programme and any professional theatre owner will tell you that animated cartoons are some of the most popular features in his programmes. Felix the cat, Oswald the Rabbit, Out of the Inkwell, and other cartoon features are obtainable both in 9½- and 16-mm. sizes, as you will find by obtaining the library catalogue from Patheoscope, Wallace Heaton, Kodak, Ensign, etc. Most of

to show or wish to confine your entertainment to library films, may I suggest that you substitute for the two reels of your own pictures mentioned above two "General Interest" reels. I have felt for some time that the excellent pictures of this kind now available in the libraries are not given the attention they deserve. They are as interesting as instructive and take the place in the home programme of the news reels and travel pictures which the more intelligent audiences always like to see.

*"Southern Film Exchange," however, have a "guaranteed service" for 9½-mm. library films. They will guarantee to send the film chosen, thus making an alternative choice unnecessary. (Ed.)

USE YOUR CAMERA INDOORS!

HOW TO USE ARTIFICIAL LIGHT

By Percy W. Harris, F.A.C.I.

IF you fail to use your ciné camera indoors this winter you will be missing some of the finest opportunities of home cinematography. Do not imagine such work is either expensive or difficult. Naturally, if you wish to emulate the feats of Elstree and Hollywood your lighting equipment will need to be elaborate, but if, as I suspect is the case, your main interest is in simple and intimate scenes in the home, there is no reason why you should not start right away.

A Wrong Impression

I have found in going through a very large number of letters from readers of HOME MOVIES, that many of them think that good pictures in artificial light can only be taken with the most expensive cameras, lenses, and lighting equipment. The impression is understandable seeing that up to a year or two ago we were dependent on a film which relied for its sensitiveness almost entirely on the blue rays in which ordinary daylight is rich and artificial light deficient. Such film is entirely insensitive to the red rays (as witness the fact that we can develop it safely in a red light) while its sensitivity to yellow is so low as to be practically useless for anything but very long exposures of intense lighting. As the electric light given by the ordinary bulb, while being rich in both yellow and red rays is markedly deficient in blue, a light which seemed very brilliant to the human eye was dim and dark to the camera, with the result that unless we used powerful arc lamps which are rich in the blue rays, home cinematography was almost impossible.

Where "Pan" Scores

All this was changed with the introduction of panchromatic film or film which is sensitive not only to the blue but also to yellow and to red. Two films, one orthochromatic (the older style) and one panchromatic (sensitive to all colours) of equal speed in daylight are by no means of equal speed in artificial light. The panchromatic will be many times as sensitive to artificial light as it will respond to those rays in which the artificial light is rich and which have no effect on the ordinary orthochromatic film.

With the advent of panchromatic film, then, home cinematography by artificial light became practicable, for light which was not sufficiently intense to give a good exposure on the orthochromatic film was sufficiently bright for the "pan."

The next step forward came with the introduction of what is generally termed "super-sensitive" film. This was also panchromatic but had a still

better response to all colours as well as being faster. In ordinary daylight it was twice as fast as the previous panchromatic film but owing to its very much better response at the red end of the spectrum it showed itself to be almost four times as fast in artificial light. Good portraits and close-ups were now obtainable with no more light than a couple of 100-watt bulbs provided the subjects wore light clothing and a large aperture lens was used. Such super-sensitive film is now made by the Agfa Company and is known as Novopan, the Kodak Company and is known as Super-Sensitive, and the Pathé Company as

subject and the lighter the subject the more will be reflected from it. Furthermore, the light falling upon the subject comes not only directly from the lamp or lamps but also by reflection from the walls, ceiling, floor and general surroundings. You want, too, to utilise every bit of light available and for this reason you should use reflectors.

Distance Counts

The second thing we have to take into account is the distance of the subject from the light. Other things being equal, if you are getting good exposure with the lamp three feet from the subject, removing the lamp to six feet away will not double but *quadruple* the necessary exposure. You must remember, too, that the camera has no imagination and the film has certain limitations in rendering. If, for example, you place your light well to one side of the subject,



Filming a Card Party with a Kodalite

the P.F.P. The speed to artificial light of the first two can be considered the same while the Pathé film is somewhat slower.

What Aperture?

Now just what apertures must we use and what light to get what results? So far as cameras and lenses are concerned we can say right away that if you have either 9½-mm. or a 16-mm. camera with a lens having a maximum aperture of not smaller than f/3.5 you can take splendid films at home with artificial light. The amount of light you will require will depend on the subject, the surroundings and how much is included in the field of view. Remember that the film is affected only by the light coming from the

giving a bright illumination on one side of the face, the other being in the shadow, your eye will perceive detail in the shadow although the light reflected from it is many hundreds of times less than from the bright side of the face. The film on the other hand can only render a certain limited range of tone and such a picture will appear unduly harsh, the shadow side of the face being devoid of any detail. It is indeed a safe rule to consider that the film will always appear more contrasting than does the subject to the eye and if you have the opportunity of observing the light in a professional film studio you will at first gather the impression that it is very flat or even all over, although when you see the film

projected on the screen you will observe there is very beautiful modelling.

The third matter we must take into account is the amount of light available, still remembering it is light which reaches the film which is our only concern. Thus if we have an $f/1.8$ or $f/1.9$ lens used at full aperture we can get a fully exposed effect with considerably less light than if we are limited to an $f/3.5$ maximum aperture.

Here is a very interesting and useful table issued by the Kodak Company for their Super-Sensitive film:—

Distance from Lamps to Subject.	Diaphragm Opening.	Total Wattage of Lamps.
2 feet	$f/1.9$	200
2 feet	$f/2.8$	300
2 feet	$f/3.5$	400
3 feet	$f/1.9$	300
3 feet	$f/2.8$	450
3 feet	$f/3.5$	600
5 feet	$f/1.9$	600
7 feet	$f/1.9$	800
9 feet	$f/1.9$	1,200

Notice that in this table it refers to the distance of the subject from the *lamps* and not from the camera. When arranging your light you must always see that no direct light from the lamp shines into the camera lens. Don't forget images of lights in mirrors! Notice also that the table refers to the *total wattage* of the lamps, so that where 400 watts is given you can of course use one 400-watt lamp or two 200-watt lamps. You can also be sure that if the table says 400-watts you will not get over-exposure if you considerably increase this amount for the figures given are really the satisfactory minima. The film will stand at least three times the amount of light given in this table without showing signs of over-exposure.

Efficient use of light

We must next consider the most efficient use of the light. For example, if we have an electric lamp standard with the shade taken off and we place in the socket a 100-watt lamp without any reflector or shade the light will be uniformly distributed round the room and a lot of it will go into parts where it is not needed for our purpose. If, on the other hand, we place our lamp in a specially designed curved reflector so as to project a beam we may get a great concentration of light in one place and not enough anywhere else. These are two extremes we must avoid. The best way is to arrange the light inside some form of reflector which will spread the light uniformly over the area we want without directing much of it elsewhere. If we have only one light it is, in most cases, best to place it at one side of the subject and between the camera and the subject so that the light falls upon it at an angle of about 45 degrees from slightly above. This gives, in most cases, a

pleasant modelling in portraiture, but one cannot lay down any hard and fast rules.

Using one lamp

If we only have one lamp it is best to place it above and to one side of the subject and to arrange reflectors to lighten the shadows. It is a good plan to lay a white sheet or white paper on the floor (provided the floor is outside of the field of view) and to use white or silvered reflectors on the opposite side to the lamp in such a way as to throw light into the shadows. Do not attempt to use an ordinary mirror as this will give too harsh and concentrated a light. A large sheet of plywood or wall-board painted with aluminium paint is as effective as anything and is very cheap to prepare. Sheets of aluminium-coated paper such as "Konductite" make admirable reflectors for such work.



A shot from "City Sights"
Taken with 4000 watts incandescent lighting
(Sheffield Amateur Film Club)

When we can afford two lamps then we can get better results and softer lighting. If we were to arrange the two lamps at equal distances, one on each side, the lighting would certainly be flat and without modelling, so to avoid this we place the second light half as far again from the subject as the first. Thus if one is two feet to one side, the other should be about three feet away on the other, and no part of the subject should be in shadow. The lighting may appear flat to your eye, but when the film is returned from the processing station it will have just about the right amount of modelling.

When you are taking these ex-

posures leave the ordinary room light on, as any light additional to that of your special lamps will be of assistance in softening the effect. If you can, replace the ordinary room light by bulbs of higher candle power, and if you have an electric standard lamp with a shade, place it behind the subject, so long as the shade is such that the lamp does not shine too brilliantly through it.

With a third lamp and reflector specially for this work, try the effect of placing it behind the subject so as to give what is called in the profession "back-lighting." Very beautiful effects are obtained with such lighting, particularly when the subject has fair hair. Next time you go to a professional picture theatre look for back-lighting and you will see what I mean.

Even when you have two or more lamps and can distribute them around, do not forget to use reflectors, and try to become accustomed to judging the lighting as it will appear on the film. You will be helped a great deal in this by viewing the subject through a piece of blue glass, as the contrasts seen will more closely resemble the result in monochrome on the finished film.

A good investment

If you are likely to do much artificial light work at home I would strongly advise you to invest in a pair of 500-watt lamps in reflectors specially designed for the purpose. The Nitrophot lamp is one of the most popular of this kind, and I have used a pair of these lamps myself successfully in all kinds of interior work. These lamps are frosted internally and are fitted in specially designed reflectors of high efficiency. Together with suitable stands they have already been reviewed in these pages and are obtainable from all the leading dealers such as Sands Hunter, Ltd., Wallace Heaton, Ltd., Westminster Photographic Exchange, City Sale and Exchange, and so on. The Kandel Company, too, who are specialists in lighting equipment and have equipped most of the big British studios, are able to provide very reasonably-priced lighting equipment of this kind for the amateur.

Home-made devices

If you do not feel inclined to go to the expense of special lamps, then there is no reason why you should not rig up a lighting unit by screwing several batten lamp-holders to a strip of wood and wiring them up so that you can use several 60 or 100-watt lamps in a row. This bank of lamps can then be backed up with a curved reflector lined with tinfoil to form the lighting unit on one side of the subject, while on the other you can use an ordinary floor lamp or even a table lamp with simple tinfoil-lined reflectors substituted for the usual shade. Provided you so arrange your light that no direct rays reach the camera you should get very good results indeed.

You will find in the Advertisements in this number of HOME MOVIES delightful presents (at all prices) to give to friends interested in Picture-making

ONCE again the task of judging the entries for our Monthly Prize Competition has presented the utmost difficulty and we would like to say at once that the standard of entries is becoming increasingly high.

From the many excellent suggestions we have picked three distinguished by their ingenuity, simplicity, and wide appeal. The first (and as the prizes are equal we are not placing them in order of merit) is Mr. M. Griffiths' cheap floodlight, designed to facilitate the taking of amateur ciné pictures in artificial light. Now that super-sensitive ciné film is available in both 9½-mm. and 16-mm. sizes, we can look for a rapid increase in the popularity of indoor filming. Mr. Griffiths' device will appeal both to the lone worker and the amateur ciné societies.

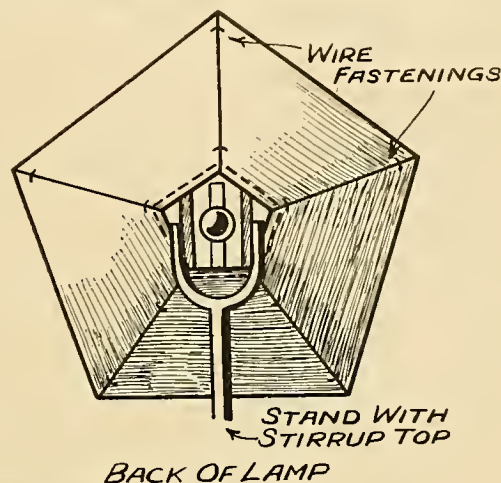
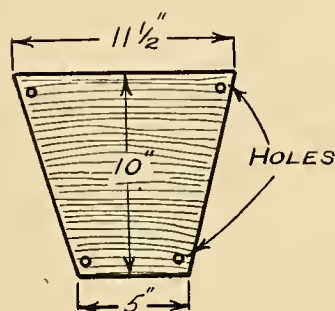
The second device we have chosen is that submitted by Mr. Albert S. Wilson and designed for use with the Pathé Motocamera. Here we have not only a rigid and steady titling outfit but, in addition, a means of centering and adjusting the title by viewing the image itself on the film.

The third half-guinea is awarded to Mr. C. W. Cramp for a simple little device made entirely from parts obtainable at Woolworth's, for controlling both projector and room lights from the operating table. As the whole device costs less than half-a-crown it is sure to have a wide appeal.

Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile, we are repeating our offer to readers, and next month three half-guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own

OUR PRIZE COMPETITION THIS MONTH'S WINNERS

artists will prepare the necessary finished drawing for reproduction. Remember, a brief description, even without illustrations, of a really useful



Constructional Details of Mr. Griffiths' floodlight

gadget, trick or method, is more likely to win a prize than a long drawn-out description of something which is difficult to make.

New Closing Date

OWING to the increasing number of entries for this Competition and the intervention of Christmas holidays, may we ask readers to submit their entries for the next Competition not later than December 12th? The Editor's decision will be final.

A Cheap Floodlight

REFLECTOR.—This is made from five pieces of 3-ply (an old tea chest will supply ample) cut out as in

Diagram 1. Punch holes with a bradawl at the points indicated and fasten the sections to each other by pushing copper wire through the corresponding holes of each adjoining section and twisting the ends together. When all are fixed, place the reflector, small end downwards, on a piece of half-inch board. Saw out this shape, bevelling the edges from the pencil marks *outwards*. Bore a hole, a tight fit for your 500-watt holder, in the

centre of this backboard, and then push the reflector firmly down to the small end inside the shade, and nail it securely into position. The bulb-holder should push through from the back and come flush with the inside of the reflector; fix it firmly with two small chocks. This completes the reflector with the exception of two blocks of wood screwed to the back, each side of the bulb holder, on which to screw the stirrup (for tilting).

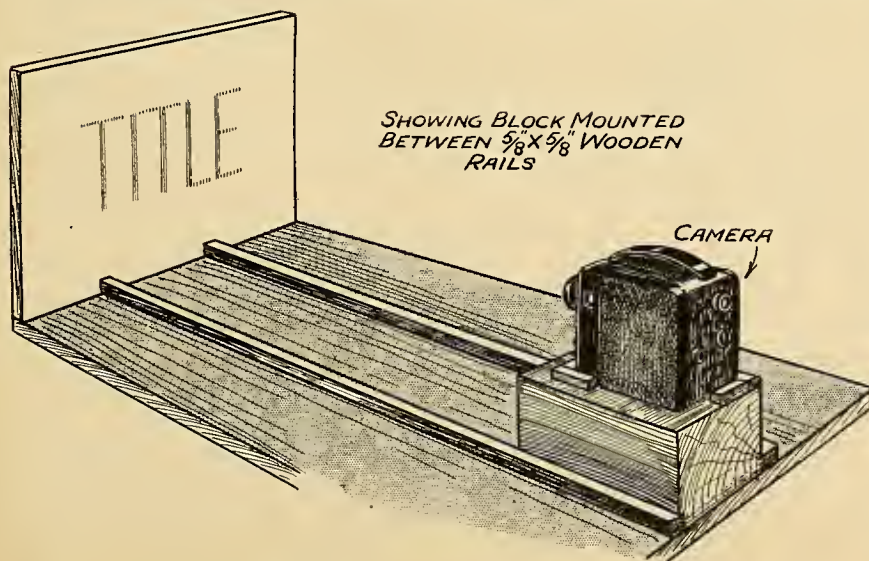
The reflecting surfaces are covered with tin foil (either from the tea chest or from cigarette packets) glued on so as to give a wavy "bubble" surface.

An old electric or oil floor lamp stand makes the best mounting for the lamp, as they are not only cheaply picked up, but have adjustment for height.—M. GRIFFITHS, Park Gate, Newmarket, Suffolk.

Title Centring with a Pathé Motocamera

THE exact positioning of the title or object appears to be the chief difficulty in filming at close range. The following method of viewing the image on the film itself may be of interest.

Allow the motor to run right down and draw back the film gate as far as possible. Turn the milled starting knob until the shutter is fully open. Then take a short piece of matt film leader, or better still, a piece of scrap, very much over-exposed and almost clear, film. Place it in the film guide and the natural spring of the film itself will hold it up to the fixed gate, and the exact field of the lens can be clearly seen. The camera or titleboard can then be suitably positioned.



Mr. Albert S. Wilson's Title outfit in use

A convenient mount for this work can be a block of wood 4 inches square and about 6 inches or more long. Some hardwood $\frac{5}{8}$ inch square will also be needed.

Nail a piece 6 inches by $\frac{5}{8}$ inch square along one edge of the block and across the end a piece $1\frac{1}{2}$ inches long as shown. Place the camera right up to these and nail down to fit as closely as possible a front cross piece $2\frac{3}{8}$ inches long. Complete by the piece $1\frac{1}{2}$ inches shown in sketch.

The camera now stands firmly on block, yet the spring can be wound, the starter worked and the door swung wide.

It is an advantage when using this if two long runners, 4 inches apart (also $\frac{5}{8}$ inch by $\frac{5}{8}$ inch) are nailed along a board or table and the title board set up at the end, on feet if desired.

By sliding the camera and mounting block up and down and the inspection of the film, titles of any size or shape can be exactly and quickly positioned.

This method could be of course adapted to other cameras quite readily.—ALBERT S. WILSON, "Hohne-wood," Fatfield, Washington, Co. Durham.

A Two-Way Switch

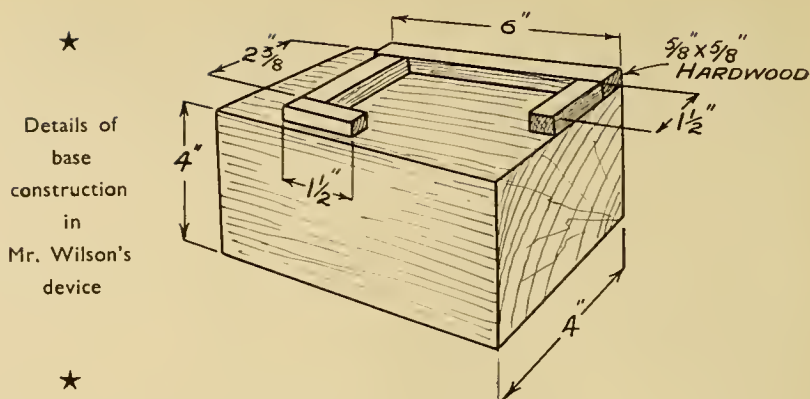
WHEN I first bought my cinema I was struck by the inconvenience of having to switch first the room light off and then the projector light on, when, very often, the two switches would be far apart. This home-made switch controls the room light and the projector light in one operation; it turns the room light off, at the same time switching on the projector light or *vice versa*. All the fittings can be obtained at Woolworth's.

The switch used is one of Woolworth's 1s. pear switches (6d. each part). The middle terminal of this switch is connected, as shown, to an electric light adaptor. The other two terminals of the switch are connected one to the projector and the other to an electric light holder. The rest of the wiring can be seen from the diagram. The three wires leading down from the electric adaptor can be twisted round to form a sort of rope (the wires of course must be insulated). C. W. CRAMP, 17, Bedford Road, Horsham, Sussex.

A Movie That Didn't

"CINE shots of animals are very nice," writes a reader from Lewisham, "but I don't suggest that filming a cat asleep in a pram is much good. The photograph on page 159 (October) 'Don't Wake Me—I'm Dreaming,' is one of my stills. When I tried a cine camera the cat remained motionless, and even when called refused even to open its eyes. Result—25 feet of very nice stills!"

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A Propaganda Film of Northampton

THE New Industries Committee of Northampton Town Council have just had a film prepared of Northampton covering its history, its amenities and industries. The film has been produced by Councillor W. J. Bassett-Lowke (of Bassett-Lowke, Ltd.) on 16-mm. stock and consists of four reels of about 400 feet each.

The first reel gives glimpses of Northampton from the air and then deals with the interesting historic buildings which are well described by sub-titles and include the Town Hall, St. John's Hospital, Doddridge Chapel, Queen Eleanor's Cross, etc.

The second reel deals mostly with Northampton's link with America and places in the county like Brington and Sulgrave with their different connections with the Washington family.

The third reel portrays the amenities of the town, its open-air spaces, its education facilities, parks and open-air bathing place.

The last reel deals with the Industrial side and shows how Northampton workmen gain their livelihood. It commences with the old cobbler shoe making as in the olden days and then

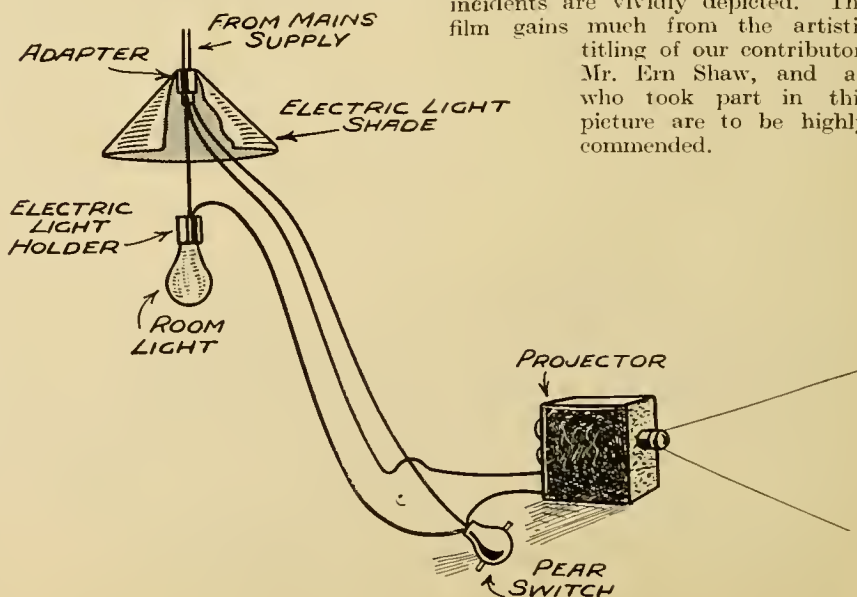
shows the way footwear is produced in the up-to-date factory. Other prominent industries of the town include grate making, model making, motor car accessories, electric lifts, printing, etc.

The film is available free of charge to any societies or organisations on application to the Town Clerk, and is of sufficient interest to be of educational value.

A Clever Film

WHAT can be done by amateurs banded together to produce a good ciné film is well shown in the "Safety First" picture recently produced by the Hull Amateur Ciné Society and being shown this month at the Exhibition of Kinematography held at the Royal Photographic Society.

Produced in conjunction with the Local Safety First Committee and with the willing assistance of the City Authorities, this film tells in vivid and well-acted pictures and rhymed titles the story of Safety First from many angles. The perils of the banana skin, the need for care in crossing the road, the danger of leaving the kettle within reach of the baby—these and many similar incidents are vividly depicted. The film gains much from the artistic titling of our contributor, Mr. Ern Shaw, and all who took part in this picture are to be highly commended.



Mr. C. W. Cramp's attachment in use

THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN (B.Sc., Eng.)**

Author of "Talking Pictures," etc.

EDITOR'S NOTE: This is the second of a new series of articles of great value to all amateurs experimenting with home talkie apparatus

LAST month we considered the talking picture generally, but with particular reference to recording principles. We shall now deal in greater detail with sound-on-disc reproducing equipment.

The outfit required for sound-on-disc picture production is simple, and consists of a projector, electrically or mechanically interlocked with a turntable. The arrangement is shown diagrammatically in Fig. 9. Taking the mechanical system first, we have a turntable usually of a diameter large enough to take 16-inch records. Sometimes this turntable is driven by its own electric motor, but more usually the projector motor is the sole source of power of the arrangement. In any case, the turntable is supplied with a gear box and usually a governor.

The Flexible Shaft

From the gear box runs a flexible shaft sometimes known as the "synchroniser." This is connected to a convenient gear wheel of the projector mechanism. Usually some sort of adaptor is made which fits on to one of the sprocket spindles. The gear box is so designed that correct speeds of turntable and intermittent mechanism of the projector are maintained. Thus, during a single rotation of the turntable which takes place in 1.8 seconds, approximately 9 inches of film runs through the projector—assuming we are using 16 mm. film.

But this condition alone fulfilled will not of necessity produce perfect synchronism and quality. Not only must picture and sound keep absolutely in step with one another, but the rotation of the turntable must be absolutely uniform. If this be not the case we shall get what our American cousins call "wows." To maintain the turntable running at a uniform speed a governor is fitted. In type this is similar to those usually employed for ordinary gramophones, but naturally of more robust construction since it has to deal also with the projector.

Now, turning to the electrical system we find that the wavy grooves on the records cause the needle of the pick-up to vibrate, thus setting up electrical impulses which are transferred to a valve amplifier via a volume control. From the amplifier the magnified speech currents are passed to a loud speaker, usually situated behind or close to the screen.

This completes our sound-on-disc talkie system. Could anything be more simple?

The 16-inch Record

Why are 16-inch diameter records running at 33 $\frac{1}{3}$ r.p.m. usually employed for talking pictures? The

surface of the records is something over two tons per square inch! Never consider a gramophone needle as a type of glorified pin—actually it is manufactured from special steels which, by long research, have been found to resist this high pressure combined with the abrasion caused by the rotating record.

But how, you ask, can the needle point affect record size? As mentioned in the first article of this series, the frequency of a sound is recorded by the periodicity of the waves in a record. Obviously a needle cannot follow curves in the grooves having a radius less than its own. Thus we find that the highest note obtainable from a record is dependent upon the radius of the needle point.

At B in Fig. 10 we see a diagram showing a cross section of a gramophone record groove, and a little con-

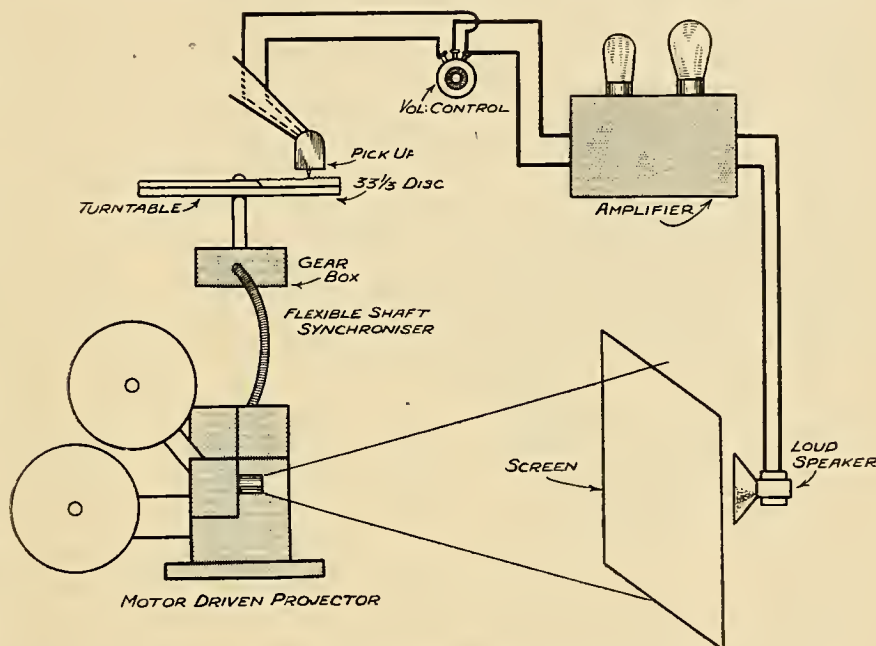


Fig. 9. Schematic sound-on-disc kit

obvious answer to this question is that they last longer than ordinary gramophone records. This is correct but it may be instructive to examine the question a little more closely.

It will come as a surprise to many that the size, which means the length of playing time, of all records is dependent upon the needle point. Most records are manufactured from earthy materials bonded together with shellac. The selection, grading and mixing of record stock has been developed over a period of years, and now can be stated to be almost as perfect as it is possible to make it. It has been found, however, that this material can withstand the usual pressure applied by the weight of the pick-up or sound box only if the point of the needle has a radius of $1\frac{1}{2}$ thousandths of an inch. The exact nature of this statement will be gathered by an examination of Fig. 10, where at A we show the extreme tip of a gramophone needle. With this particular radius the pressure on the

consideration shows that with the dimensions given we get a hundred grooves per inch of record surface. Anyone who cares to work out the little problem of a record running at 78 r.p.m. with grooves according to the diagram and allowing a 4 inch minimum circle will find that a 10-inch record runs for approximately 3 minutes and a 12-inch for 4 minutes. Incidentally the actual speed of rotation, namely, 78 per minute, is based upon the fact that a top frequency of about 5,000 cycles per second must be reproduced.

Now the same principles hold true for the 16-inch record. The chief practical differences encountered are that this record starts from the inside and works outwards, i.e., opposite way to the ordinary domestic gramophone records. Why is this? The real truth of the matter is that the ordinary gramophone record is a mistake and it should play outwards, the same as the talkie record. The inner part of a record is turning at a

slower linear speed than the outer, which means to say that the reproduction is likely to be lacking in top notes since the waves in the grooves are, as it were, packed more closely together. For this reason the inner

talkie disc is working far more critically than the ordinary gramophone record and treat it with greater respect.

The Pick-up or Reproducer

In sound-on-disc reproduction, the impulses which ultimately emerge from the speaker as sound start with the electrical pick-up or reproducer. This is a simple device, although it has taken a number of years to reduce it to present-day efficiency.

There are many scores of types of pick-ups on the market, but practically all follow the principle illustrated in Fig. 11, which shows more or less what we should find were we to take the cover off most of the popular models. First of all we have a cobalt steel magnet which gives us greatest possible magnetism per unit of weight. Next are the pole pieces, and between these pivots an armature which extends downwards to take the needle and upwards to become cushioned between two pieces of rubber damping. Incidentally the lower bearing of the armature is also of rubber. The upper limb of the armature passes through the centre of the speech coil. The coil itself is fixed to the pole pieces, but the armature can "waggle" within it. From the coil go the leads to the amplifier.

It will be appreciated that with the pole pieces close together there is a very strong magnetic field across the armature and the speech coil. Now as the record moves past the needle point the armature is caused to move sideways in the direction of the two small arrows in the diagram and thus moves backwards and forwards within the speech coil. Now it is a law of electricity that when the magnetic flux varies across a coil an electric current is set up. As the armature moves so does the magnetic flux, causing an electric current or rather voltage to be set up across the speech coil, whence it is transmitted to the amplifier.

All bodies have a natural period of vibration and the armature tends to vibrate at a particular note. To prevent this becoming objectionable the rubber damping pieces and rubber bearings are fitted. Much of the excellence of a good pick-up depends upon the method of applying damping,

and usually when pick-ups give trouble it is due to the damping arrangements becoming out of adjustment. Quite clearly the upper part of the armature should be placed centrally with respect to the upper arms of the magnet pole. Rubber, however, is not a very stable material and in course of time is likely to perish. Thus it happens that the armature comes closer to one pole than to another and this causes loss in quality and volume. The usual method of testing a pick-up for "tune" is to tap the needle first from one side and then from the other with the amplifier full on. The "plops" from both sides should be equal both in volume and pitch. Another and perhaps more dangerous method of testing is to gently press the pick-up first towards the centre of the record and then outwards during playing. If an increase in volume takes place at either of these movements then almost certainly the pick-up is out of tune and should be corrected. Considerable care should be taken when making this test, as if too great pressure be applied obviously the needle will jump from one groove to another and damage the record. Do not therefore make this test with talkie discs on loan!

The modern electric pick-up rarely gives trouble, providing it is properly fitted. Of course, when you are buying sets complete, the manufacturers can be relied upon to mount the pick-up arm in its correct position. Fig. 12A shows the tracking error which can take place with an improperly mounted pick-up arm. The arm itself is pivoted at X, the needle at the outer circle will be tangential to the groove, but at the inner circle at B at an angle and therefore will tend to scrape the sides of the groove, causing damage to the record and imperfect reproduction. Of course, in the diagram the errors, etc., have been exaggerated. In mounting a pick-up the error should be split between the outer and inner circles of the record and the most practical method of doing this is to set the pick-up arm so that the needle point passes over the centre of the turntable. Some suppliers of pick-ups issue templates for fitting—these should be used, but otherwise the centre test will be found effective.

(Continued on page 255)

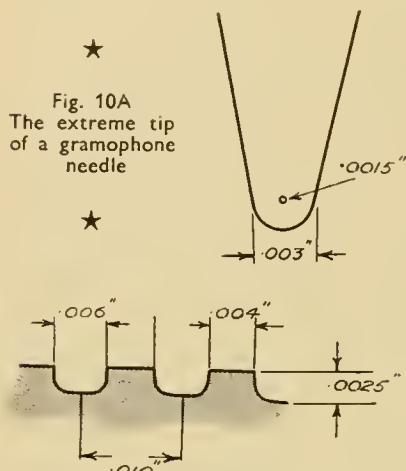
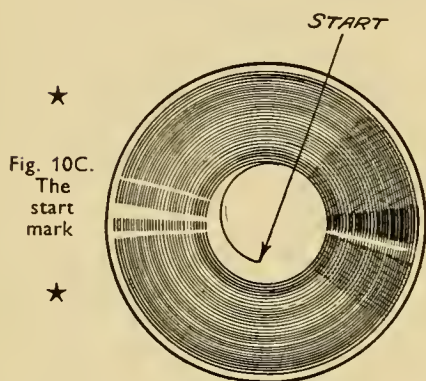


Fig. 10B. A cross-section of a gramophone record groove

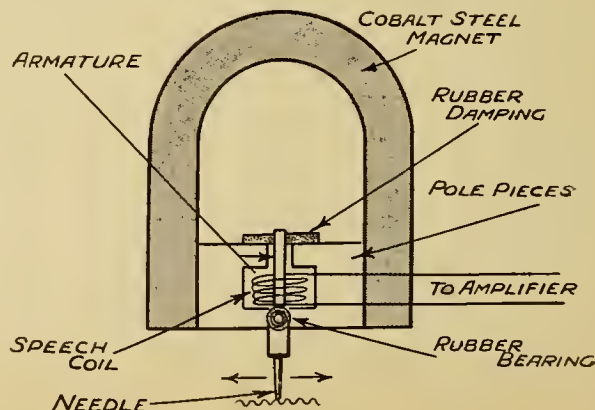


part of a record should have the benefit of a new needle point. Some people use a gramophone needle for several records, but if they cared to use a microscope they would quickly abandon the habit, for a needle point wears surprisingly rapidly.

The second reason why an outward movement was selected for talking-picture work was that it simplified the placement of a suitable start mark as shown in C, Fig. 10. Anyone who has carried out experiments in synchronising ordinary gramophone records from the outer to the inner diameter will well appreciate the difficulty of starting off clear without damaging the record.

Just one point before we conclude these remarks on the 16-inch disc. Fundamentally the quality of reproduction from a disc running at 33 1/3 r.p.m. is likely to be not so good as a record running at 78 r.p.m. Not so very many years ago it was impossible to obtain really good reproduction from such slow-turning records of reasonable diameter. The difficulty has been overcome through the improvement of the methods of recording and in reproducing apparatus. Remember always, however, that the

Fig. 11. The principle of the electric pick-up



NEW CINÉ APPARATUS

TESTED AND REVIEWED

This section is devoted each month to impartial tests and reports on cine apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment

Home Development

AN increasing number of 9½-mm. enthusiasts are taking to the home development of their films, using for this purpose reversible stock which, of course, needs no printing machine. One of the cleverest aids to this work we have seen is the new Henderson "Tripoflo," which we illustrate below. It consists of a skeleton metal drum on which the dry film is wound in the dark-room and a container in which the drum can be rotated by means of the handle provided. An ingeniously arranged perforated tube is so placed that a spray of water serves to keep the frame moving during the washing process.

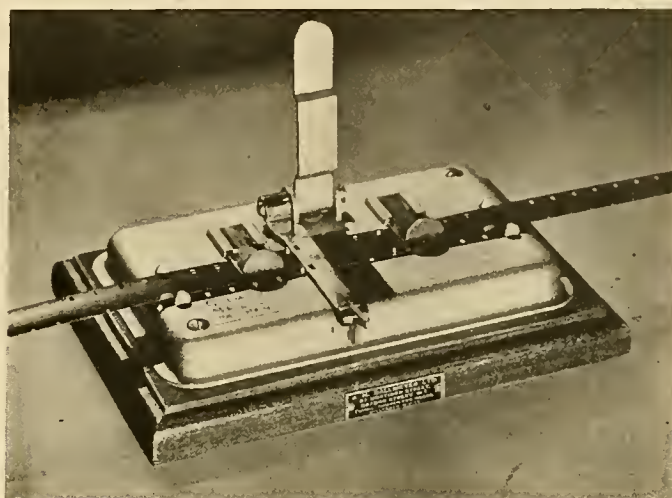
The method of operation is very simple; the beginning of the film is placed in a spring clip and the film wound on by rotating the handle. To the end of the film another spring clip is attached, the spring maintaining the tension and thus preventing slackening.

One of the many advantages of this device is that only small quantities of solution are needed—6 ozs. being sufficient. Once the dry film has been wound on, it is not touched by the fingers again until completion of the processing, while a small piece of film held by a spring clip can be inspected both back and front during development without disturbing the rest.

Made throughout of stainless steel, on which the chemicals have no action and which, of course, will not rust, the "Tripoflo" sells for £3 17s. 6d. complete and will, we are sure, make a strong appeal to the

the Craig Junior Splicer (submitted to us by Messrs. J. D. Dallmeyer, of London). Made by the same firm, it sells for a much lower price, although it has most of the advantages of the "Senior" instrument.

★
The Craig Jnr. Splicer, a useful device in convenient form



man who likes to process his own pictures. We understand that a special 16-mm. model can be supplied to order at a somewhat higher price. The apparatus is made by Mr. A. S. Henderson, of Aberdeen.

Splicing Made Easy

The Craig Splicer, which is well known to advanced workers both in

The illustration on this page shows two ends of film being joined in the splicer. The operation of the device is very simple, the two ends being placed on guide pins, one on each side of the centre gap, two small sliding pieces being brought forward to hold the film in place. The cutting blade, which is seen vertically in the picture, is then brought down and shears the two ends neatly in exactly the correct position. This blade is then lifted and a second hinged bar (seen down in our picture) is brought across the film in such a way that it leaves a small portion exposed for scraping. The small scraper supplied with the instrument is then used to remove the emulsion and the right-hand piece of film brought forward so as to overlap. Both pieces of film are held securely and it is now only necessary to lift the hinged bar, paint a little cement along the bared surface and again lower the hinged bar, this time in an overlapping position. The bar is provided with a clip on the front so as to hold it firmly in place while the cement dries.

Actually the film can be cut, scraped, cemented and joined much quicker than it takes to describe the process, and after having spliced a number of films with it we can unhesitatingly recommend it. At 30s. it represents not only a good investment but also a most welcome Christmas present. For those who wish to obtain the original Craig Splicer,



★
The Tripoflo developing and washing tank for 9½-mm. film

To wash the film it is only necessary to remove the rubber plug, connect the hose to the nearest tap and turn on the washing water, when the spray above referred to both washes the film and rotates the frame simultaneously.

the United States and this country, is deservedly popular owing to the simplification it introduces into the splicing process. Unfortunately, with the adverse rate of exchange and duties, the price has now become rather high and therefore we welcome



The R. F. Hunter Film Magnifier

this is available from Messrs. J. H. Dallmeyer, Ltd., on a strong wooden plinth at £4 13s. 4d. This company is also marketing the Craig Re-Wind and Splicer at eight guineas.

A Film Magnifier

There are many occasions on which it is convenient and useful to examine a series of frames on one's films under a magnifying glass without the necessity of projecting them. This is particularly the case during editing and when it is desired to find at just which frame the film should be cut. We have tried several film magnifiers but none so good as the little device illustrated on this page and submitted to us by Messrs. R. F. Hunter, Ltd. It is known as the Hunter Ciné Film Magnifier, and while the specimen we have tested is designed for 16-mm. film, a $9\frac{1}{2}$ -mm. model is also available.

The magnifying lens is fitted into an eye cup which in turn is screwed to a focussing tube, while the film itself slips into a slot between the metal casing and a piece of finely ground glass which acts as a diffuser for the light. The slot is so made that the film passes smoothly throughout without any lateral play, and when looking through the eyepiece one sees only one frame at a time, the sides of the film being masked.

Examination of film in this magnifier is simplicity itself, for it is only necessary to sit before a window or electric lamp and pull the film through frame by frame to see the picture just as clearly as if it were thrown on a small screen. It is a beautifully made little device and is well worth the 12s. 6d. charged.

An Accurate Focussing Device

A great deal of precision work is now done on $9\frac{1}{2}$ -mm. film, particu-

larly as high-grade cameras and lenses are available in this size. When making titles or taking pictures which involve close-ups, the viewfinder generally provided is not a sufficiently accurate guide and many have thought what an advantage it would be if only we could focus directly in the gate.

Fortunately this can now be done with the Prism Periscope Focussing Magnifier submitted to us for test by Mr. A. O. Roth and illustrated on this page. It consists, as will be seen, of an achromatic eyepiece in a focussing tube and a small prism of such a size that it will just fit into the place normally occupied by the film in the Pathé Motocamera. The ground glass surface of the prism rests against the gate and on this the image is focussed. The slightest falling off in focus is noticed at once. There are three



The new Thalhammer Junior tripod

small feet on the base of the magnifier so that it stands squarely in the gate and only in extreme cases where the camera is of an old type will it be necessary to make any alteration to this setting.



The Roth focussing device for Pathe cameras

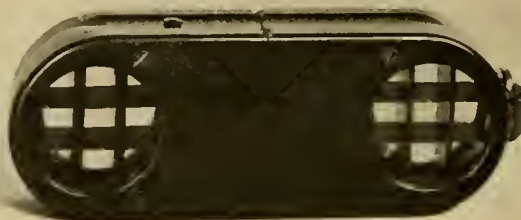
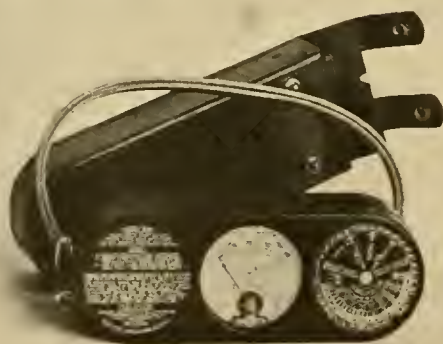
The finish of the instrument is of the high-grade we always associate with Mr. Roth's products, and at the price of £2 15s. will be the means of saving much film in accurate close-up work.

A New Thalhammer Tripod

The Thalhammer Tripods have been marketed on both sides of the Atlantic for several years and are known to be in the front rank, combining complete steadiness with refinement in finish and a multiplicity of movements suitable for every kind of ciné work. The new Thalhammer Junior Tripod, which is illustrated on this page, is very similar to the standard model and is fitted with an "instant-on" top of a slightly different design from the standard, but equally effective in operation. Both following and panoraming movements are included in the very solid chromium-plated head and the long guiding handle remains in place even when the tripod is folded for carrying. The legs differ from the standard sized model and are wooden throughout, but still retain the very valuable advantage of being reversible, with rubber feet on one end and pointed metal feet on the other so as to make the stand suitable for both indoor and outdoor work.

We have long experience of the "Senior" model of this stand and are pleased to find that the "Junior"

(Continued on page 266)



Above.—A rear view of the meter, showing the two photo-electric cells and the angle-correcting shades

★ ★ ★

On the left. The Weston Exposure meter with case

*Special Christmas Supplement***COME SHOPPING WITH US!**

**Useful Suggestions For Those Who
Have To Give Presents—And Those
Who Hope To Receive Them**

By S. U. Lloyd

CHOOSING the Christmas presents is generally one of the biggest problems of the year. Far too often if the gift is right the price is wrong, and *vice versa*: but if you are choosing a present for a devotee of this wonderful new hobby of Home Movies you should have very little worry. Come shopping with us!

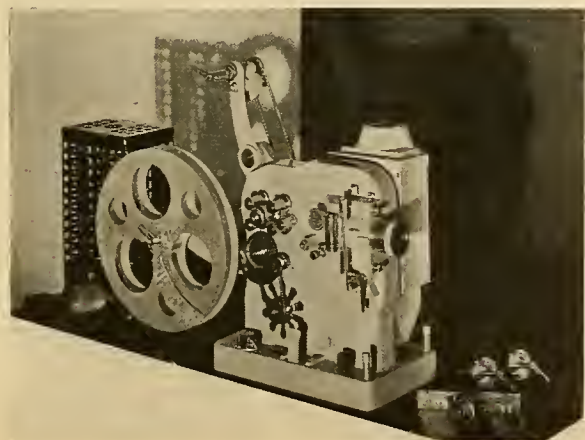
We have a long list and (we whisper this confidentially) a maiden aunt of ours has expressed a wish, through a third party, to find out just what we ourselves want!

We won't worry about names, because that is of purely family interest, but it is just as well to record that we have to buy presents for:—

1. A young nephew, who has been reading HOME MOVIES and is just itching to begin movie-making.
2. His elder brother (very superior) who already owns a 9½-mm. camera and projector as well as a screen.
3. A very close friend whose 16-mm. pictures are the envy of all of us and who seems pretty well equipped with apparatus of all kinds.
4. Several young relatives who have only projectors and devote their activities to showing library films.
5. An aunt who is well known to all the tourist agencies owing to her passion for travelling and whom we know has recently invested in a high-grade 16-mm. camera; and,
6. Well, we may as well confess it right away, we have decided to buy something good for ourselves this Christmas. After all, cinematography as well as charity begins at home and a little charity to ourselves won't do any harm.

The First Job!

Let's take the beginners first. Here is a nice little 9½-mm. outfit, consisting of a Pathé Motocamera at £6 6s., and a "Kid" Projector, £2 15s.; this makes £9 1s. in all.



This will do for Jack, my favourite nephew, and I will give him half-a-dozen 50 foot reels to start him off; this will bring it up to about £10. My wife says I am spoiling the boy, but after all it is really a gift for the whole family. If it goes the same way as the steam engine I gave him last Christmas the poor boy won't get a chance to handle it



Above—The six guinea Pathé camera. On left — The Pathé "Kid" projector at 55/-

anyway. His father will be using it all the time!

Where shall we get it? If we get out of the Tube at Dover Street, we can call in at the Westminster Photographic Exchange in Piccadilly or at Wallace Heaton's on the way up Bond Street. Or we can leave it till later and drop in at the Service Co. in Holborn on the way to Gages. The

Westminster, by the way, have a very fine stock of ciné stuff and their ciné catalogue is one of the most useful reference books I know. I have one, but there is no reason why you should not send at once for your copy.

For the Enthusiast

Now who is next on the list? We have Jack's elder brother, Walter, the ciné enthusiast of the family. He has a Pathé camera and projector as well as a good screen, but I know he would like to have more light. We will have a look at the Lodex lamphouse while we are in Wallace Heaton's, as they can show it to us working. I know it is good because the Vicar showed me his the other night and he is one of their regular customers. Walter can fix the lamphouse himself in two or three minutes, as it is only necessary to undo a couple of screws and replace the present lampholder by the new one. The transformer which goes with it is designed to run from alternating current mains which I know he has in the house. You can get a direct current model, too, and in this a resistance takes the place of the transformer. The lamphouse sells for four guineas complete and is well worth the price. While we are there, we will have a look

★

For those families where both 9½- and 16-mm. films are used, what is a better "family" present than the Bolex model D, which projects both sizes with equal perfection? A brilliant 250 watt lamp is used, making it the most powerful 9½-mm. projector obtainable

★



The "Dist" distance meter.—A welcome gift to the user of large aperture lenses

at the exposure meters, ranging from the cheapest cinémeter, the Zodel, which is a simple yet efficient little pocket-book calculator selling for 1s. I shall buy half a dozen of these and send them round instead of Christmas cards to my ciné friends, as they are very useful indeed even if one has the more elaborate meters. I am going to look also at the world's most expensive exposure meter, the Weston, which sells for £20. If you want to know any more about it, the Editor tells me it is reviewed in this issue. I cannot possibly afford it, but I do not see any harm in giving Wallace Heaton's my aunt's address so that they can send her a circular. You never know!

Another Problem Solved

Now what about my friend who is disgustingly well off and seems to have almost everything for his ciné use? He helped me do a very good business deal and I want to do something in return. He is a bit of a problem. I think it would be a good plan to drop in at Dallmeyer's in Mortimer Street. I want to look at their Titling Outfit which uses the white felt letters on a black felt covered board. It seems to me one of the steadiest kinds of Titler one can get and has the great advantage of being adjustable to suit any size of picture. I rather think I will buy my friend a Craig

Splicer, Junior Model, which sells for 30s. It is only just out, so he is not likely to have bought it yet, and I do happen to know that he is rather unhappy about the simple splicing device he now uses.

So much for him, and now for this list of young relatives who use projectors. One of them lives in South East London, and so I am giving him an order on the Amateur Ciné Service, of 50a, Widmore Road, Bromley, which will enable him to hire a dozen or two films from this Company during his holidays. It is worth mentioning that the Amateur Ciné Service has a remarkably good 9½-mm. Library. They have a guaranteed service which gives you a free choice from the complete Pathéscope catalogue, including latest releases, *without substitution*: new copies are usually supplied. They also have a standard service which gives you a free choice but substituting when the films chosen are not immediately available. On super films the charge is 4s. per reel for six days for the guaranteed service; and 2s. 6d. per reel for six days for the standard service. 60-foot films are 1s. and 6d. respectively for the two services and 30-foot films are 9d. and 3d. respectively. I shall send my nephew a catalogue and tell him to choose what he wants and I know he will be well looked after. As this Company carries full stocks of all ciné apparatus, including the latest lines, he may be able to persuade his father to buy him a camera there.

The 16-mm. Man

To 16-mm. projector users we can make a present of a subscription to the Wallace Heaton film library or the Service Co.'s 16-mm. library.

In one case at least I am going to give a new screen. After all, it is the final result we are after and unless our screen is of good reflective power we cannot get a brilliant picture. I am going to Messrs. R. F. Hunter, of Celfix House, 51, Gray's Inn Road, to choose one of their latest Celfix screens with a crystal glass beaded surface. Celfix is the ultra-modern ciné screen and is the last word in construction, raising and lowering itself by the mere pressure of a button. It is as portable as an ordinary attaché case and the whole screen is folded in a compact box covered with art leather and taking up the absolute minimum of room. No. 1 screen, measuring 40 inches by 30 inches, costs £4 12s. 6d. with a silver surface or £6 10s. with a crystal glass beaded surface. If you want to know just what kind of surface is obtainable, Messrs. R. F. Hunter will send you a sample of silver and crystal glass beaded surface post free on request.

Another very valuable little device which makes a splendid present for beginner and expert alike is the film magnifier, also reviewed in this issue. There are many occasions when it is not convenient to put the film in the projector during editing where it is desired to cut at a particular frame.

Presents "De Luxe"

If you feel generously inclined towards a relative or friend (sometimes they are both) who owns a Pathé Lux Motocamera, you certainly should write to Mr. A. O. Roth, of 85, Ringstead Road, Catford, S.E.6, who has a wonderful array of high-grade apparatus for these popular cameras. There is, for example, the Prism Periscope Focussing Magnifier (this, too, you will see reviewed on another page), which sells for £2 15s. and slips into the opened gate of the Pathé Motocamera and enables one to get a clear and distinct image of just what will appear on the film: in this way one can focus accurately for close-ups, titles, etc. Then, of course, there is Mr. Roth's famous series of Meyer lenses for the Pathé Motocamera. For example, Mr. Roth sells a complete Pathé Motocamera, Model B, with Meyer f/2.8 anastigmat at £10 10s., while clients' own Pathé Motocameras Model B can be fitted with these lenses for £4 5s. Now that Pathé are supplying super-sensitive panchromatic film which gives excellent results in artificial light, many people will prefer to buy their Pathé camera fitted with the



Your friend can film indoors with this Nitrophot lamp from Sands Hunter



The Practos exposure meter is marked for use with either still or cine cameras

special Meyer lens with the remarkably large aperture of f/1.5. Think of it! F/1.5 is more than five times as fast as f/3.5 which we used to think was a very large aperture. As a friend of mine enthusiastically remarked recently after buying one of these lenses, it is almost fast enough to film a black cat in the coal cellar after dark.

Another of Mr. Roth's specialities is the wide-angle 1.5 anastigmat for the Pathé Lux projector. This is a special lens which not only gives more light than the normal lens but enables a bigger picture to be obtained at closer range.

I am nearly broke already, but we have still to solve the problem of what to give to our voyaging aunt. She has one of the new Siemens cameras and is more than satisfied with the results. As she says: "I do not have any fiddly threading," and as she does not have to alter anything other than one button to take slow-motion, she has already got some splendid shots of

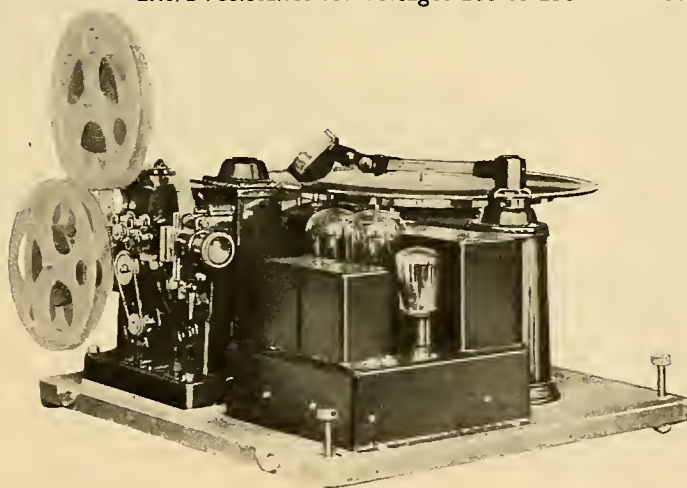


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The Aristocrat of Home Projectors.

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PRICE : Complete, including PAILLARD amplifier, moving coil loud speaker, transformer to work the machine on any voltage from 100 to 250 (alternating current only) and all accessories to project both Pathe 9.5 mm. and any 16 mm. films **£100**



The
PAILLARD-Bolex
Model "D" Projector

for both Pathe 9.5 mm. and any 16 mm. films.

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A gift to present with
utmost confidence.**

Two libraries—9.5 mm. and 16 mm.

NOTHING can equal the performance of the PAILLARD-Bolex projector. 250 watt illumination ensuring a brilliant picture up to 10 ft. wide with either Pathe 9.5 mm. and Kodak or other 16 mm. films. Forward and reverse mechanism. Chromium plated throughout. Fitted with the world renowned HUGO MEYER "Kinon" superior f/1.6 $1\frac{1}{2}$ " projection lens.

All the refinements to be found on machines selling at twice the price.

PRICE : Including all accessories to project both sizes of films **£35**

Extra resistance for voltages 200 to 250 - - 37/6

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The "Coronet" ciné camera at 55/- has started many on a pleasant pictorial path

native boys diving off the boat in the Canary Islands.

I think I will give her a good tripod; she will find it very useful on many of her trips. Sands Hunter & Co., Ltd., make a very good one which sells at £6 6s. It is rock steady and folds up into a reasonable size of case. Sands Hunter's shop is in Bedford Street, just off the Strand, so we can get there quite conveniently. While we are there, too, I want to show you the latest Nitrophot lamps with which you can film the Christmas Party. The Nitrophot lamp, which is a nominal 500 watt, is fitted with a special bright light reflector. The reflector costs 30s, and a metal telescopic stand, which lifts the lamp well above your head, sells for 12s. 6d. The lamp is extra; and a pair of reflectors and stands complete with a portable carrying case and two 500 watt Nitrophot lamps cost £9 12s. Here is your opportunity to make yourself popular for ever with the local Ciné Society. Give them a pair of these lamps and start a local Hollywood!

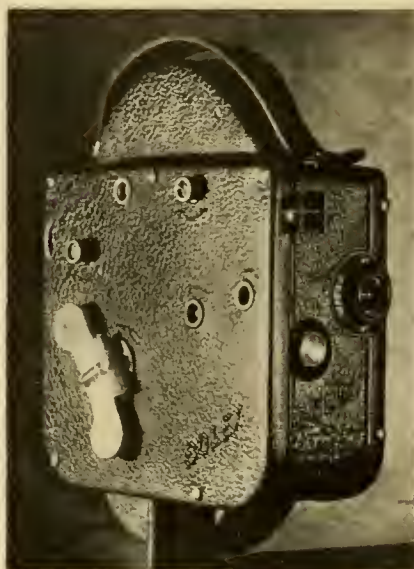
A Good Meter

While we are in Sands Hunter's we will also look at the Cinémeter, an exposure meter which sells for 30s, and has many special points of merit. To judge an exposure you merely apply to your eye (it is fitted with a convenient eye cup) and then rotate the end until a green disc, which you will see when you first look through the device, just disappears. If you then withdraw the meter from your eye and look at a scale on the meter you will find the correct exposure for the subject.

That finishes my shopping list except for the present I want to buy for myself and I have decided to get a new 16-mm. projector. There is a lot to be said for all of the makes and I probably shall not decide this week but we might as well take the opportunity of going round and examining them all and noting their good points.



The Bolex Model D is one of the most interesting machines I know. We can see it at any of the big dealers, such as Westminster Photographic Exchange, Wallace Heaton's, Service Co., or Dollond & Aitchison. We might as well go into Dollond & Aitchison while we are out: they have several branches in London: 28, Old Bond Street, 281, Oxford Street, and 2, Angel Court, Throgmorton Street, E.C.2. They have some very good second-hand apparatus and they can demonstrate any of their models at any time. The Bolex Model D projector is unique in that it will show either 9 1/2-mm. or 16-mm. film with a 250 watt lamp. By the way, if you have never seen a 9 1/2-mm. film projected with a 250 watt lamp you have no idea how good it can be, particularly if it has been taken with one of the very high-grade lenses which are mentioned previously. The Model D is the ideal instrument for the home where both sizes of camera are used and for the ciné society where the members are divided between the two sizes. It is a



The Bolex represents splendid value for money at £14

beautifully made job and will project still pictures from single frames just as well as continuously running film. The change-over from one size to the other can be effected in a few moments without using any tools and the results are equally satisfactory on both sizes.

Home Talkies

The Bolex people, too, have an excellent Home Talkie outfit made up as a complete unit, with projector, synchronised turntable and amplifier. The loud speaker is stood behind the screen, and the operation of the device requires no more skill than handling the ordinary projector. You cannot make your own pictures on it, but you can show any of the standard 16-mm. sound-on-disc

★

The 9 1/2-mm. user would welcome one of the many excellent telephoto lenses supplied by the firm of A. O. Roth for Pathé Moto-cameras

On the right, the Agfa Movex, one of the simplest high-grade 16-mm. cameras to use. The lenses are rapidly interchangeable

★



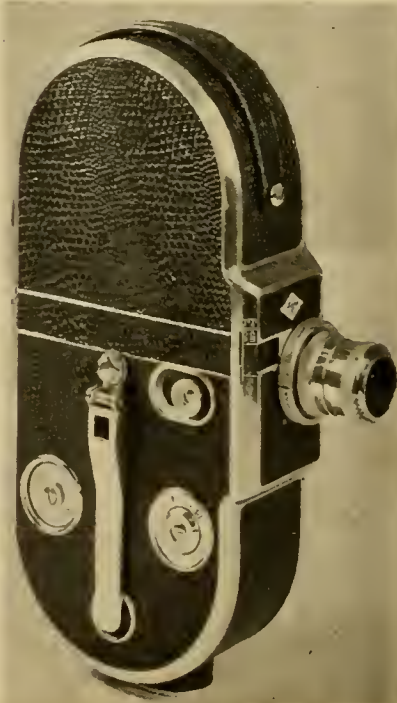
The Siemens-Halske 16-mm. camera appeals to beginner and expert alike

films. We will have a look at it while we are in town.

An interesting Set

And speaking of Home Talkies, we must by all means go round to British Talkatome, Ltd., of Wells Street, Jermyn Street, W.1, and hear their equipment. This is not a complete outfit in itself, but a special additional outfit designed to attach to existing projectors, thereby converting them into Home Talkie equipment. All that is needed is their synchronised turntable, which, with an adaptor for your own machine, sells for £25 (with a small additional charge for adaptors for one or two special machines), and, after this has been attached quite simply to your own projector, you take the leads from the turntable to the pick-up terminals of your wireless set, using the loud speaker of this last to spread the sound from near the screen. British Talkatome, Ltd., also sell special amplifiers and combined speaker screens for those who have not a wireless set or wish to have the sound equipment separately. A very useful present is a home constructor's outfit, listed at £9 17s. 6d.

British Talkatome, Ltd., by the way, have the largest sound library for amateurs in



the kingdom, and their films and discs can be used on the Bolex apparatus as well as on their own.

If you have any friends who are experimenting with sound reproduction or sound accompaniment to their silent films, you will be interested, I am sure, in the record-playing unit sold by Bowyer-Lowe and A.E.D. Ltd., at Diamond Works, Brighton. This, with a good loud speaker, will enable anyone to give a splendid sound accompaniment to their silent films, particularly if they purchase some of the special "effects" records now sold by the leading gramophone companies. This Company also makes a particularly good pick-up known as the Mark 3. In designing this the response has been worked out to suit that of the average loud speaker, so that the sound is particularly natural.

A Screen of Merit

A very interesting and useful present which should not be omitted from our consideration is the screen with "non-directional" surface marketed by J. Denton, Ltd. These screens are made to have a very brilliant surface and yet to avoid that irritating defect in so many silver screens of throwing very little light to the side of the centre line. Perhaps you have noticed when you have been watching a picture in a silver screen in a wide room that unless you are close to the line joining the projector and the screen you will not get full luminosity. The Denton screen is designed to avoid this defect and has the tone rendering of white card. There are several types available, including the important roller type with stretchers that have a special screw device giving a perfectly flat picture.

A friend of mine is now deriving a great deal of pleasure from "faking" films with the aid of models. He has made some

wonderful pictures by combining shots of real railway trains with shots of models supplied by Bassett-Lowke, Ltd., of Northampton.

In this connection it is well to go to the firm of Bassett-Lowke, Ltd., who are famous for models that are to scale and are really miniature reproductions of their prototypes, as far as external appearance and detail are concerned. Their showrooms and retail branch are at 112, High Holborn, W.C.

Loud Speakers

Loud speakers merit a special word and are always popular presents for the sound enthusiast. The Sonochorde loud speaker I have found excellent in home talkie work. It is made in two kinds, the excited field type, which a wireless expert will tell you requires current supplied to the field magnet, and the permanent magnet type, which requires no special current other than that accumulated from the loud speaker terminals, which means it can be substituted for the present loud speaker without any change. If you have not used a moving coil speaker and have relied on the old cone type, you have no idea what an improvement such a speaker can effect. These speakers are of various sizes and prices and naturally the more you pay the better results you get, although the cheapest gives excellent quality reproduction. The particular model Sonochorde of which I am very fond is the one of the 11-inch cone which sells for 42s. 6d. in the field excited model and 62s. 6d. in the permanent magnet model.

Another splendid line of speakers is the Rola, also made in both field-excited and permanent magnet types. The British Rola Co., Ltd., has done much to popularise the use of dual loud speakers so arranged that the deficiency in response to low notes which characterises the small cone is balanced out

A 30"×20" Silver Screen for 2/-!

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Metallic Paper for Home Made Movie Screen



"Konductite" Metallic paper consists of specially prepared thin Aluminium Foil with a backing of stout paper. It can be readily applied to any flat surface, such as plywood, with any ordinary adhesive and forms a brilliant silver screen for Home Projection

Price per sheet (30"×20") 2/-

Postage and packing 6d. extra

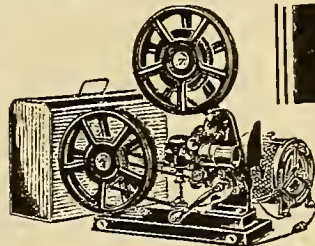
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STANDARD SIZE 35mm. EMPIRE CINEMATOGRAPH PROJECTORS

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95/-

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Popular PROJECTORS of all sizes in stock and available for FREE demonstrations. Extended Payments. Exchanges. Lists & terms gladly furnished.

FILM LIBRARY for Pathoscope 9.5 Films. 60 ft. and Super Reels. Details on application.

A FEW ONLY 35mm. Empire No. 3 Projectors. List price £12. Reduced price, £7 10 35mm. No. 9 Empire Universal Model, all self-contained. List price £25. Reduced price, £18 18 7 days' Free Approval. Terms against Cash to Value. Exchanges entertained. Extended payments over 6, 9 or 12 months

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by the particular efficiency of the lower part of the scale which can be obtained from the big cone. Big cones, on the other hand, are rather weak on the top notes of the scale, in which the small cones excel, so that the use of the two in conjunction gives a remarkably uniform response through the whole musical range. You can get full particulars of all the Rola speakers from your local wireless dealer.

How about a Varley gramophone pick-up and tone arm? Varley make a very fine model indeed for 42s. A Varley Power Potentiometer is another gift that will never come amiss, since it has such a wide variety of uses. It is made in values of from 10 to 50,000 ohms and costs only 7s., complete with interchangeable resistance bobbin. Volume controls form another useful and inexpensive gift, and Varley supply them in two types, wire-wound at 5s. 6d. to 6s., and non-wire-wound at 4s. 6d. to 5s. 6d.

A very welcome present to any cinematographer is a parcel containing two or three packets or cartons of his favourite film. A present of film is always a safe bet and is welcomed even by those fortunate people who seem able to buy all they want in ciné apparatus. Don't forget, too, that the 9½-mm. user may not be aware that an excellent film in this size, which can be developed as a negative and positive prints taken from it, is supplied by Gevaert, Ltd. Gevaert also make an excellent reversal stock. HOME MOVIES has tested Gevaert film on many occasions and can vouch for its high quality.

Why not Film?

If you have any friends who have not yet tried the 16-mm. super-sensitive films, one or two packets of Agfa Novopan will make a very welcome gift. Although this film costs a little more than the ordinary pan., the fact that it is double the speed in daylight and nearly four times as fast in artificial, not to mention that it gets a still better colour rendering, makes it well worth the difference in price.

Finally, for those of our readers who appreciate the best and are prepared to pay for it, we would suggest that they examine this Christmas-time some of the very latest cameras and projectors. The beautifully produced Siemens camera we have already

sensitive in 50-foot cassettes, which being loaded and unloaded easily and rapidly enable almost continuous filming to be done. A special advantage of this camera is that one can at any time change from one cassette to another without loss of more than two or three frames of film; and another advantage is that the change from normal to slow-motion speed can actually be made during a shot, for while one hand is operating the release, the forefinger of the other can push the button which changes from one speed to another, the requisite increase in the size of stop being automatically taken care of.

★

Screens are useful and very popular gifts. What about one of the latest bead "Celfix" screens from R. F. Hunter's?

★



No other camera at any price possesses this feature.

The Siemens people also make one of the finest projectors yet marketed, regardless of price. Not only is the illumination brilliant and the definition superb, but the projector incorporates many novel features which facilitate operation, reduce wear on the film and make for silence. This projector was fully reviewed in the September issue of HOME MOVIES.

A world-famous make of camera and projector is of course the Bell & Howell "Filmo." The latest 57 J. L. Bell & Howell, which you can see in operation any day you like at Wallace Heaton's, 119, New Bond Street, or at one of the branches of the Westminster Photographic Exchange, runs backwards and forwards, will show still pictures, has tilting arrangements and is entirely gear driven throughout with no belts of any kind. The price is £115 and the qualities of this instrument are such that I am not at all surprised to hear that they have a steady sale even in these times.

In the "Rolls" Class

The "Filmo" 70 D.A. camera with visual focussing, seven speeds, a turret head and numerous other refinements sells for £95 with an f/3.5 Cooke focussing lens. As desired, further lenses can be bought and fixed to the turret head, so that a rapid change can be made in a moment from one focus lens to another. This is as fine a camera as can be bought and the claim of the manufacturers that "no Filmo has ever worn out" is fully justified.

But do not think that all ciné cameras are expensive. We cannot all afford Rolls Royces and the "Filmo" cameras and projectors can fairly be called the Rolls Royces of ciné work. Most of us find a lot of pleasure in getting along in a Morris and you will see at any of the leading dealers

a whole range of low-priced cameras with which very good work can be done. For example, for £14 a 16-mm. camera to take 100 feet with an f/3.5 anastigmat lens is obtainable in the Bolex, which I know from a personal test to be good; and a very inexpensive yet quite satisfactory 9½-mm. ciné camera, the Coronet, sells for only 55s. Many people, too, prefer to get the utmost value for their money by buying a high-grade camera second-hand from such firms as City Sale & Exchange, Ltd., Westminster Photographic Exchange, Ltd., Dollond & Aitchison, Ltd., Messrs. Sands Hunter &

Co., Ltd., Cinematic Supplies Co., Perranporth, and Wallace Heaton, Ltd., and there is a lot to be said for this practice.

A sister-in-law of mine who lives in Altrincham tells me I have got to give her a tripod "or something," so I have told her to call on J. T. Chapman, Ltd., 7, Albert Square, Manchester, where she will find what is possibly the widest range of photographic apparatus in the country. This business has been established since 1874 and those in it know all there is to be known about photography and apparatus.

Final Suggestions

I have, in fact, received several letters from people asking me to suggest presents for them to give to ciné workers—something "he's not likely to have already." Well, what about one of the very useful and interesting books published by Sir Isaac Pitman & Sons, Ltd.? They can be obtained from or by any newsagent. An original gift and one that would most certainly be appreciated would be an account with the Home Cinema Film Library (49, Greek Street, W.1) or D. P. Films, Ltd. (40/42, Osunburgh Street, N.W.1); with either of these firms you could arrange for a certain number of films to be processed or copied with the certainty that the work would be well done. Or one could order Sound-on-Film Photo Cells, Amplifiers, Microphones, and so forth from Leslie Dixon & Co. (218, Upper Thames Street, E.C.), or any piece of photographic apparatus from Cinecraft Supplies (Camera Corner, The Promenade, Palmers Green, N.13) including their own very excellent titling outfit.

And now that both of us have run into an overdraft, on the principle that Christmas comes but once a year, allow me to wish you the happiest of Christmases and the best of success with your pictures.



An inexpensive but very welcome little gift—the Dallmeyer lens-cleaning outfit. Even the most advanced worker will welcome this

referred to. It was reviewed recently in these pages, so we need not go into technical particulars, but we may say that it represents the last word in simplicity of operation. Loading takes but a few seconds, as it is only necessary to push a sliding button, open the lid, drop in a cassette, and shut the lid again to be ready for filming. The film is supplied in either Agfa or Kodak super-

THE A B C OF HOME TALKIES

(Continued from page 246)

Another point in connection with the mounting of a pick-up is to make sure that its drift, if any, is in the right direction. By drift we mean tendency to move either towards the centre or outwards. In pick-ups of the type shown at B, Fig. 12, the drift can be ascertained very simply by placing a counter-balance weight at the rear. Other types of pick-up arm are more difficult to test but the same principle applies. This is another way of stating that the surface of the motor board of the turntable unit should always be level. It is true that discs will work at an angle, but obviously if they do then considerable side pressure is placed upon the grooves of the record with resultant loss in life and reproduction.

There is one trouble associated with most modern pick-ups and that is needle noise. At particular notes a high-pitched buzz occurs and emanates from the pick-up itself, and, although it does not come through the loud-speaker, it is nevertheless extremely objectionable. It is more or less impossible to cure this by adjustment to the pick-up itself and the only real method is to fit a felt-lined lid to the turntable unit. This is not always convenient, but is the only satisfactory method of eliminating the trouble. Certain manufacturers of radiograms adopt the principle of felt-lined lids for this particular purpose. This

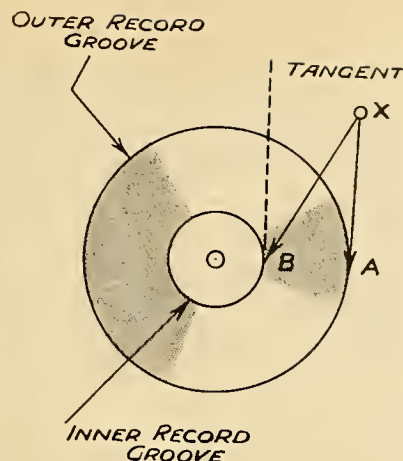


Fig. 12A. Pick-up setting

BALANCE WEIGHT FOR TESTING DRIFT

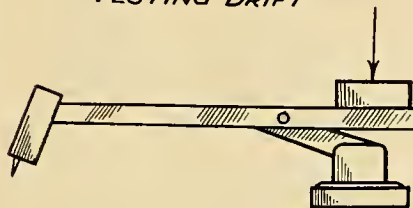


Fig. 12B. The use of the balance weight

should emphasise the fact that, generally speaking, it is preferable to keep the turntable unit as far as possible from the audience even if this means using a longer throw than might appear necessary from the point of view of picture projection.

The foregoing may seem a great deal on small items of the home-talkie kit, but it must be remembered that the record and pick-up are the start of sound reproduction and if they are in error the fault becomes magnified until it emerges from the loud-speaker as rank distortion. In the next article of this series we shall deal with amplifier connections, loud speakers and the remainder of the disc-talkie equipment.

(To be Continued)

"THE FUN OF MOVIE-MAKING."

(Continued from page 232)

myself actually filming at sea. The kind remarks of the editor on the preceding page almost overwhelmed me.

Undoubtedly amateur cinematography is tremendous fun.

I have since exhibited my herring film to the doctors, nurses and staff of the Norfolk and Norwich Hospital, Ipswich Scientific Association, Cambridge University Cruising Club, Great Yarmouth Naturalist Society, Lowestoft Secondary School, and others.

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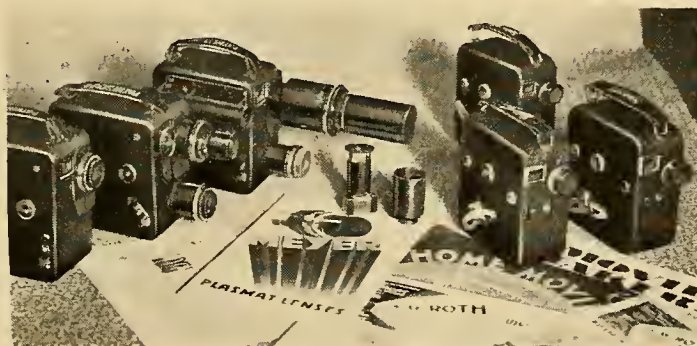
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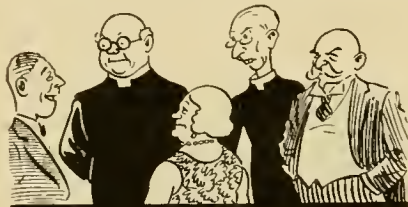
—EON SHAW—

"MY friends," said our Vicar, the Rev. Percival Slopleigh, "my dee-ar friends, I fee-ar that I shall have to reduce the numbah of the films that I make. Such, in a word, are the demands made upon my pocket by the income tax fellah that a little economising is indicated."

Most of the rest of us, having spent all our available resources and a bit more upon Christmas boxes, Christmas presents and whatnot, were similarly affected, though unlike the Vicar we felt that we would rather go about wearing suits whose shiny elbows and trouser seats suggested chromium plating than cut down in any way our home-ciné activities.

It was General Gore-Battleby who was smitten suddenly with the big idea.

"What is it that keeps runnin' away with our money?" he roared. "Why this infernal business of payin' people for developin' our films?"



"Use your brains," snapped the General

"Processin'—that is to say processin'," I corrected.

"Developin' or processin', it's doocid expensive. Can't think how these people justify their charges. What do they do anyhow but put the film into developer first of all and then fix it? Anybody ought to be able to do that for himself."

"A splendid thought," said Mrs. Motherspoon-Waterbiffle (whose name I would remind you must ever be pronounced Moon-Wiffle). "Can you tell me, General, why it is that people don't devel—that is to say process, their own films?"

"Too dam—pardon, dear lady—too jolly lazy, that's all," replied the representative of the blood thirsty and licentious soldiery.

"But look here," bleated the Rev. Septimus Poffle, the bright young curate of Slosbury, "most of us have probably got an unexposed film or two and lots of us will be wanting something to occupy our time over

the Christmas holidays. Why shouldn't we give a lead to the world by combining to process our own productions?"

The motion appeared to be carried *nem. con.*, for everybody began talk-



The walls were of the soft variety

ing at once in support of the proposal. "Can anybody tell us," I inquired, "just how they deal with a hundred feet of film, and what they do with it?"

"Use your brains, my dear chap," snapped the General. "All you have to do is to run it slowly through a bath of developer. Then you wash it. Then you put it through a bath of hypo. Haven't you ever developed photographs?"

"Yes," I said, "but not by the mile, so to speak."

It was plain that the others regarded me as a pusillanimous idiot and arrangements quickly went forward for a great communal processing upon Boxing Day. Mrs. Motherspoon-Waterbiffle expressed herself as only too willing to lend her bathroom for the purpose, if only we would undertake to turn it into a dark room. After a little urging Mr. Flippersfield and I volunteered to carry out the work.

We got down to it on Christmas Eve, and quite a pleasant time we had. We blocked up the two large



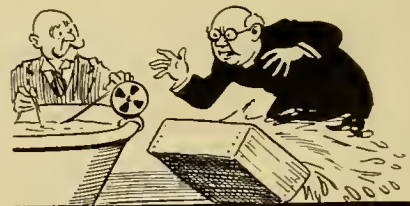
"Stop it, you ass!"

windows by nailing planks over them. I must say that I don't at all approve of the ideas that most builders have about making walls. Either they are so hard that every nail driven into them bends into a question mark, or

else they are so soft that if you catch one a decent whack it sinks out of sight whilst chunks of plaster fly out.

Mrs. Motherspoon-Waterbiffle's walls were of the soft variety, but we left her bathroom beautifully tidy by removing all the bits and pieces of plaster in a sack. Anyhow, when we had finished no glimmer of light came through from outside and our work was completed by fitting red bulbs into the electric-light holders.

At ten o'clock on Boxing Day the whole band assembled, every one bearing a reel or two for treatment. The General and the Rev. Septimus had made a couple of marvellous skeleton wooden reels, which they proceeded to clamp one at either end of the bath. It was decided that the bath itself should be used for the developing solution, that water for washing purposes should be contained in a pig trough borrowed from



The vicar stumbled over the trough

Granfer Moggs and that the hypo. solution should find a home in a big hip bath kindly provided by my aunt, Miss Lavinia Winklesworth.

The red light was switched on, the door closed. The Rev. Septimus offered one of his films for the first experiment. It was wound rapidly on one of the big wooden reels, and so far everything in the bathroom was lovely.

"Take the end, Poffle, and fix it on to the other reel," commanded the General. "Walk backwards and don't go too fast or put too great a strain on the film."

The Rev. Septimus moved slowly away with the end of the film held gently between his fingers. Then to the accompaniment of exclamations which had a surprisingly secular sound, his feet shot from beneath him. For some moments he executed a kind of crazy dance whilst yards upon yards were torn from the reel. We all saw what was going to happen, though we were too paralysed to

(Continued on page 266)

NEWS OF CINE SOCIETIES

EDITOR'S NOTE.—"Home Movies" will be glad to publish each month particulars of the activities of the British Cine Societies and their future plans. We must apologise to a number of societies for the omission of their reports, which arrived too late for publication. For inclusion in our next issue reports should reach the Service Manager not later than 12th Dec. "Stills" suitable for publication are welcomed

ACE MOVIES. Hon. Secretary, Mrs. B. Carleton, 1a, Madeira Road, Streatham, S.W.16. A new production entitled "Seven o'Clock," the bulk of which will consist of exterior work, is shortly to take the floor. "Resthaven Cottage," our super production, is at last completed but will not be released to other clubs until after its first public showing in the New Year.

At our monthly meetings at Brixton, to which members of other clubs are cordially invited, we usually obtain the services of a professional to give a talk. Those desirous of attending these meetings should get in touch with the secretary, who will be pleased to supply further particulars. The meeting held in October was a great success and the available seating capacity was filled. A talk was given by Terrence Greenidge, and "Night Scene," the new H.R.H. production, was given its premiere. Several films from other clubs have been booked for showing at our weekly Thursday meetings in the studio at Mitcham Lane, Streatham. Full particulars can be obtained from the secretary.

An event of importance is that Mr. Z. Sonin, past-secretary of the Jewish Amateur Film Society, has now joined Ace Movies. This will considerably strengthen the club. Rumour has it that he and Mr. Hughes are making a private film of "the unusual type," but no details can be given yet. Ace Movies will probably be staging a big public show of films before long, for which plans are being prepared.

BELFAST AMATEUR CINE SOCIETY. Hon. Treasurer, D. O'Sullivan; Hon. Secretary, S. S. Green, 48, Upper Church

Lane, Belfast. This society, which held its first meeting on October 4 last, was formed by a few enthusiasts for the mutual benefit of all concerned and is open for a few more members, whether they own apparatus or not, as long as they are interested. Our next meeting will be held at 48, Upper Church Lane on December 6, when we hope to be able to show a record of the Prince of Wales's visit to Belfast as well as some of the library films. Anybody who is interested can obtain full particulars from the hon. secretary.

BECKENHAM CINE SOCIETY. Hon. Secretary, J. W. Mantle, 56, Croydon Road, Peckham, Kent. At a recent meeting Messrs. British Talkatome, Ltd., very kindly demonstrated their excellent apparatus to us, when they showed and played the following films:—"My Gal's Face," sung and danced by Laddie Cliff; "Old Sam," recited by Stanley Holloway; "Mountains of Manhattan," a film by Mr. Percy Harris; an advertisement of the Ultra Radio Works; "My Lady's Eyes," by Davy Burnaby. These are first-rate entertainment; the synchronisation is perfect, the tone very good and the words are delightfully clear. Messrs. Talkatome produced a Bell & Howell projector with their outfit, so the pictures were obviously excellent.

We have had to alter the dates of our show from November to December 1 and 2, and we are running two shows a night.

Production No. 3 has now been named "Tom Leesome." Next season we intend to specialise on 1-reel films, as allowing us more scope.

CRYSTAL PRODUCTIONS. Hon. Secretary, Robert G. Torrens, 85, Wimborne Road, Bournemouth. The exhibition held in October went off very well and the films shown during the week included several by Crystal Productions as well as those kindly lent by other societies.

The evening meetings at the club-room have so far been very well attended and much enjoyed by members and their numerous friends. There has been a complete change of programme each evening, films being selected from the following lists:—

"Fugitive," 3 reels, Hull and District A.C.A.; "Cargoes," 2 reels, Hull and District A.C.A.; "Exchange," Hull and District A.C.A. Dope Smuggling and Russia; "Resurrection," 3-reel drama, Sheffield A.C.A.; "Sporting Times," 4-reel slapstick comedy, Bolton A.C.A.; "The Kriss," from Malaya to Maida Vale, won Era Cup 1931, Ace Movies; "The Fall," music in pictures, suggested by Cheminade's D'Automne, Ace Movies; "Delirium," the story of a dream, won Bronze Medal in Brussels in 1931, Ace Movies; "So You Say," Ace Movies; "Close Ups," Ace Movies, intimate moving portraits; "Night Song," Ace Movies, a film of London night life; "My Face is My Fortune," Finchley A.C.A.; "Hell's Belles," 1-reel burlesques Ace Movies.

Mr. Sinclair Hill has kindly consented to honour the club by becoming its first vice-president.

KILBURN AND BRONDESBUARY AMATEUR MOVIE SOCIETY. Hon. Secretary, 1, Harvist Road, Kilburn, N.W.6. A cinematograph demonstration and concert organised by the secretary took place at St. Anne's Hall at the end of October and was a tremendous success. The demonstration was arranged with two objects—firstly to show a film taken by Mr. Dickens of the life at Hemsby Holiday Camp, Norfolk; and secondly, to make a big opening night of the new society. The camping film, "shot" during the summer months, was the great attraction and 200 people were present, including Hemsby campers, society members and local friends.

The films shown included "Ovaltine: A Day at Bournville," and the "Camp" film, which was received with much interest and applause. During the evening the "Bachelors' Concert Party" gave two entertainments, which were also very well received. Two "shots" from the society's first production, "The Mistake," were

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CELFIX SIMPLICITY

shown to give an idea of how the society is progressing, several new members being obtained thereby.

LEICESTER AMATEUR CINE CLUB. Hon. Secretary, R. T. Trasler, 85, Skipworth Street, Leicester. Our film, "The Doubtful Quantity," has been finished in record time for us—ten weeks, to be exact—and is 800 feet in length. The final dose of production lasted twelve hours, without even a stop for the dinner hour! This is, of course, an extremely long day for our club and was only done so that the film could be finished in time for the competition.

We are holding the first of our winter club dances on December 5 at the Oriental Hall, Leicester. Tickets for this event—which sounds, by the way our Dance Committee are working, as though it will be a big success—may be obtained from the secretary or from any of the principal photographic dealers in the city.

MANCHESTER FILM SOCIETY. Hon. Secretary, Peter A. Le Neve Foster, 1, Raynham Avenue, Didsbury, Manchester. The following are the fixtures for the Winter season:—

Wednesday, December 7: Christmas Party. (Details announced later.)

Wednesday, January 4: Films from the Newcastle Amateur Cinematographers' Association.

Wednesday, January 18: 16-mm. Members' Night, organised by H. L. Ollier.

Wednesday, February 1: 9 mm. films from the Rhos-on-Sea Amateur Film Productions.

Wednesday, February 15: Personal Films, by Alderman West.

Wednesday, March 1: 9-mm. Members' Night, organised by J. K. Clayton.

Wednesday, March 15: Films from the Sheffield Amateur Film Club. Arrangements have been made to show films from the Empire Marketing Board at these meetings.

Wednesday, April 5: Annual general meeting. (Members only.)

All meetings will start promptly at 7.30 p.m. and, except where otherwise stated, will be held at Thompson & Capper's Library, 51, Piccadilly, Manchester.

Members may introduce friends to meetings (except where otherwise stated) provided that the same guests are not introduced to more than two meetings per season. The committee, however, reserves the right to invite non-members to attend any meeting as guests of the society.

Members are asked to bring their own personal films for projection and criticism at any ordinary meeting. 16-mm. projectors are available at every meeting and arrangements can be made for projecting 9-mm. or 35-mm. films if 24 hours' notice is given to the secretary. 9-mm. films should be mounted on "super reels," and it is advised that "stop titles" should not be inserted; 35-mm. films should be printed on non-flam. stock.

The society's show held on October 21 was the first public presentation of amateur films ever staged in Manchester and went over extremely well. Kodascope A. and Bolex D. projectors were used and music was provided by the usual electric gramophone and moving coil speaker. H.M.V.

effects records were used in conjunction with the motor-racing scenes in one film. The following is the programme:—

"Hopping in Kent" and other films, collected and edited by J. K. Clayton from films by J. K. Clayton, A. L. Roussin and J. P. Haynes.

"The Manufacture of Carbolie Soap," produced by Peter Le Neve Foster and shown by courtesy of F. C. Calvert & Co., Ltd.

"Fast and Furious," directed by Peter Le Neve Foster from an American scenario. Photographed by A. L. Roussin.

"Leaves from a Film Notebook," by E. Watson Smyth.

"Heat Wave," directed by A. L. Roussin. Photographed by Ruth Le Neve Foster.

"The Prestwich Carnival" and other jottings, by H. L. Ollier.

"Three Studies" (a) Two Kinds of Cat: (b) A Study in Steel; (c) Two Days at Whipsnade; by Peter and Ruth Le Neve Foster.

"Strangeways Mary," written and directed by Peter Le Neve Foster and J. P. Haynes. Photographed by H. L. Ollier.

"Scenes from a Steelworks," produced by E. Watson Smyth and shown by courtesy of Taylor Bros. & Co., Ltd., Trafford Park.

"Amateur Ace," directed by A. L. Roussin; scenario by Peter Le Neve Foster. Photographed by Ruth Le Neve Foster and H. L. Ollier.

NELSON AMATEUR CINE SOCIETY. Hon. Secretary, John Sunderland, "Netherwood," Reedyford, Nelson. At the end of October Mr. H. G. F. Higginson (of Bolton) gave us a very instructive talk and projected some of his own films, including "An Experimental Film on Rain," "Cloud Studies," "Innsbruck and the Dolomites," "A Visit to an Art School," and a "Film on Wales," all of which were of an extraordinarily high standard.

At our first general meeting, also held at the end of October, the following appointments were made:—Chairman, Mr. J. H. Thornton; Vice-Chairman, Mr. P. B. Mather; Treasurer, Mr. J. Caffry; and a working committee headed by Mr. W. L. Holgate as chief cameraman, was also formed.

As we are desirous of seeing the work of other societies, we should be pleased to hear from any who have films to lend, together with particulars of charges and length of hire. All communications should be addressed to the secretary at the above address.

NEWCASTLE AMATEUR CINEMATOGRAFERS' ASSOCIATION. Hon. Secretary, H. Wood, Bolbee Hall, Westgate Road, Newcastle-on-Tyne. Since the opening of the winter season on October 6, the projection programmes have included films produced by Hull and District Amateur Cine Society, West Middlesex Amateur Cine Club, Mr. B. Richardson Billings, of Folkestone, and Stockport Amateur Cine Players' Club. Members' private films have also been shown: these included "A Trip to Scotland," "A Tour Around Newcastle," and "Events of 1932," all 9-mm. films produced by Mr. George G. Cranston; and "What a Dog's Life,"

a 16-mm. film produced by Mrs. R. MacGregor.

The association has lately set on foot special efforts to raise funds for the purchase of apparatus for club use. The lady members are giving a series of bridge drives and a number of dances are being held. A Bolex projector has already been obtained and their object is to make themselves absolutely independent not only as regards projection apparatus but also sound accompaniment units.

Entries in the competitions for members' 16-mm. and 9-mm. films will be judged on December 1, and a competition for the best design or idea for a design for a club trailer is to take place.

At the meeting on November 10 an interesting interchange of ideas and experiences took place in regard to film stocks, exposures, and exposure meters, etc.

NEWMARKET AMATEUR CINE SOCIETY. Hon. Secretary, Miss Dorothy M. Cooper, Stamford House, High Street, Newmarket.

This club was formed at the end of August and three of its members set about the task of finding a suitable studio and projection room. They acquired the use of the old boiler-house at the Newmarket Electric Light Works and spent every evening of September and October in putting the place in shipshape order as a studio. A stage has been laid owing to the uneven nature of the floor, and a very fine set consisting of six flats, one door, one window, each 10 feet by 4 feet. The lighting will consist of one baton over centre of the stage, containing 1,100 watts, two stand lamps of 500 watts each; and the society's electrician (incidentally the manager of the Electric Light Works) has lent two 1,000 watt focusing spotlights.

The society is very fortunate in having a professional cameraman and electrician, and is still more fortunate in having the advice and assistance of Mr. Peter Collin, who is Publicity Manager and Still Cameraman for Messrs. Argyle Talking Pictures, Ltd. Mention should also be made of Mr. M. Griffiths, the original founder of the society, and Mr. Iggledden, the props man. The first film, work on which commenced on November 13, is on 9½-mm. stock and will run to 600 feet. It is entitled "Suspicion," and is written and produced by Mr. Peter Collin.

The society is anxious to loan or hire the work of other film societies, either 9½-mm. or 16-mm., for shows. Will clubs with films to loan please get in touch with the hon. secretary at the above address?

PRENTON INFORMAL CINE SOCIETY. President, J. F. Wood; Hon. Treasurer, J. F. Stoppard; Hon. Secretary, N. M. B. Brown, "Sherwood," Prenton Hill, Birkenhead. This society was formed last March with the object of promoting and encouraging amateurs in connection with movie films (9.5-mm.), film acting, scenario writing and picture producing and exhibiting. We opened our season with a dance, at which we took some shots of the dancers. During the summer months we have been engaged on a super production entitled "The Stanhope Millions," a drama written and pro-

(Continued on page 262)

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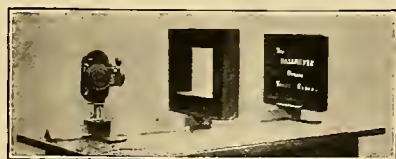
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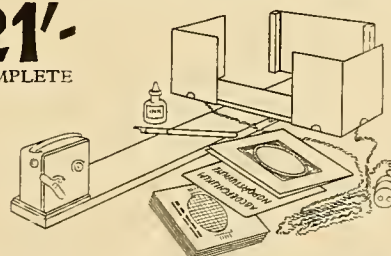
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The Right Spirit

But perhaps you are modest and far from imagining yourself among the first-flighters, and look upon your own work with some disfavour and hope that one day you may be able to do something worth while. If you are that kind of person the one thing that is likely is that you are on the right way to making good pictures, and may even now be on the right lines without giving yourself due credit for it.

Whatever your attitude to your own work the one way to test your theories is to try it against other people's efforts, and the best way to do that is to enter the competitions—by which is meant the series of competitions organised by the Institute of Amateur Cinematographers for the benefit of all amateur cine workers. No matter how short or how long the time during which you have been doing cine work, no matter how much of a tyro or an expert you may be, you can find a class in which to enter your filmic efforts.

Ten Classes

There are ten classes, and in each substantial prizes or challenge trophies are offered. Class A is for a silent film of a holiday, trip or cruise. Class B is for a silent film play. Class C is for best silent general-interest film not coming under either of the above classifications. Class D is for abstract pictures. Class E for family pictures, while Class F is designed to occupy the scenario writers. Class G calls for the work of the colour-film operator, and Class H for the activity of the sound technician.

Class I is of special importance. Under this heading the prize-winning films in the other classes will be carefully judged against one another, and that picture which exhibits the greatest number of meritorious features will secure the I.A.C. Challenge Trophy.

A Special Competition

Class J is a special competition unique in character, and designed for the man who is trembling on the verge of amateur cinematography but who has not yet obtained the neces-

sary apparatus. It will provide a means by which he can judge his own ability at film play-making without the use of cine apparatus.

The contest, which opened on November 1, 1932, closes at midnight on September 30, 1933, and the entries will be judged by prominent experts in all branches of amateur cinematography and a group of leading film critics. It is hoped that the prizes may be presented to the winners at the I.A.C. Banquet by the President of the Institute, His Grace the Duke of Sutherland, K.T.

Where to Write

Further details will be supplied upon receipt of a postcard by William F. Chadwick, Hon. General Secretary, Institute of Amateur Cinematographers, Ltd., 7, Red Lion Square, London, W.C.2.



Photo: Wide World
Sir Nevill and Lady Pearson (Miss Gladys Cooper) busy with the ciné cameras. Both are Patrons of the Institution of Amateur Cinematographers which also numbers the New Lord Mayor, Sir Percy Greenaway, among its supporters

The Polytechnic Classes

THE EDITOR, HOME MOVIES.
10th November, 1932.

DEAR SIR,

With reference to your article in the current issue of HOME MOVIES, I think your readers would be grateful to know that the classes at the London Polytechnic are full for the present session and that there is an extensive waiting list.

The earliest date for entry is next September.

For your readers' information I would quote the following in my letter from the Director of Education: "I would point out that a good general knowledge of elementary electricity and magnetism, sound and light, and chemistry is essential before commencing the course, and if you are not well up in these subjects it would be advisable for you to take some classes

in them between now and next September."

I trust this information will ensure your readers taking the necessary measures.—Yours faithfully,

STUART K. BARCLAY.
Palmer's Green, N.13.

A MUSICAL HINT

If you wish to put your audience in a good humour try playing the famous Laurel and Hardy theme tune "Cuckoos" as they enter the room. An excellent record of this tune can be obtained in Regal Record M.R. 660, as well as in the other catalogues.

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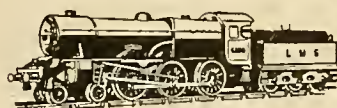
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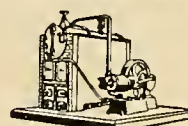


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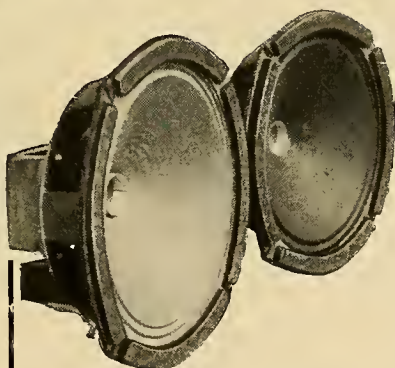
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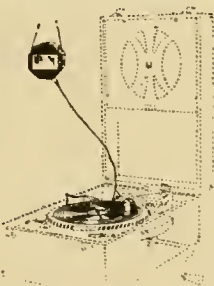
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(Continued from page 258)

duced by one of our members. The production when finished will be approximately 2,000 feet of 9.5-mm. film. We have taken most of our outdoor shots and are now concentrating on the indoor work in connection with the production.

The entrance fee is 5s.; annual subscription, 7s. 6d. Members will have opportunities of submitting original scenarios and in other ways taking active parts in the productions. Honorary members are also admitted and enjoy such privileges as may be offered from time to time. Meetings are held in Birkenhead, and the secretary will be pleased to forward further particulars to anyone interested.

PREMIER AMATEUR CINEMATOGRAPH ASSOCIATION. Hon. Secretary, 37, Barrington Road, Brixton, S.W.9. Production of "Dishonour Among Thieves" progresses satisfactorily and there is every prospect that it will be completed by the end of January. On November 12 the association successfully undertook the projection of five films at a private party in the West End, and this opportunity was taken to run through a trailer of our present production. The sub-titles for this trailer were only photographed 24 hours before projection commenced, processing being successfully undertaken by the members themselves.

A committee has been set up to investigate the possibilities of sound-on-film relative to 16-mm. stock, and if their report is satisfactory, installation of the necessary apparatus for experimental purposes will commence immediately.

Members are still needed, and full particulars will be gladly sent on application to the secretary.

RHOS AMATEUR FILM PRODUCTIONS. Hon. Secretary, George E. Mellor, "Bradda," Allanson Road, Rhos-on-Sea, N. Wales. "Nightmare," after only six weeks on the floor, is practically completed and only the editing remains. Judging by the rushes which have been viewed, the film will be far in advance of anything yet turned out by the society. The film will receive its première at the club's annual presentation of amateur films, which is to be given on December 7 at the Playhouse, Rhos-on-Sea. Other films to be screened at this performance are "The Slaver" (drama), "The Naturalists" (comedy), "The Tourist Trophy" (interest), and a local bulletin of events of the year.

Rhos Amateur Film Productions, in conjunction with the Playhouse, make a regular feature of local topicals which are projected on the full-sized talkie screen with the aid of a Lux projector and a mirror are. They are proving a great success, and although taken on 9.5-mm. stock and projected in conjunction with 35-mm. talkies, they do not suffer unduly from the comparison. Great interest has been aroused locally, and it is a valuable means of publicity for amateur cinematography.

At present two productions are scheduled for next year, one being a railway drama and the second a golfing comedy. Other films will be announced early in the New Year. In the first three months of the New Year the society is concentrating on projection evenings, when amateur films from other societies will be shown. The secretary would welcome offers of films to be presented at these meetings.

From December 15 all the society's films are available for hire to other societies or individuals. Where an exchange can be arranged no charge is made, but otherwise a flat rate of 1s. 6d. per reel is charged to cover wear and tear and postage. The full list is given below:—

"The Slaver," 2 reels, 9.5-mm. Drama.
"The Tourist Trophy," 1 reel, 9.5-mm. Motor cycle racing interest.

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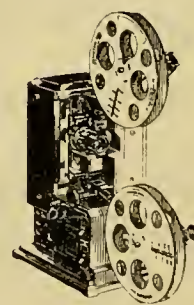
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Applications for hire or interchange of these films should be addressed to the hon. secretary at the above address.

SOUTHPORT AMATEUR CINEMATOGRAPH SOCIETY. Patron, Basil Dean; Chairman, Richard Brooks; Hon. Treasurer, W. Earle Starkey; Hon. Secretary, J. B. Brook, 6, St. Peter's Road, Birkdale, Southport; Hon. Assistant Secretary, Miss Doris Berry.

The autumn season of private film exhibitions, which is taking place in the society's own Bijou Picture Theatre at their headquarters in the Palace Hotel, Birkdale, is a great attraction, and the attendances are increasing at each successive show. The season opened with "Jane" from Leicester, followed by "Sporting Times" and "Triomurder" from Bolton and "Retribution" from Bournemouth. Future attractions include "Resurrection" from the Sheffield studio and "Fugitive" from Hull. In addition to these British pictures, special arrangements have been made to show a series of films from American amateur studios. The private picture shows are held every fortnight on Tuesday evenings, the music being under the direction of Mr. Don Bowden, of the Palace Players, while the theatre café is managed by the Palace Hotel.

"Counter Attraction" is the society's second effort and is inspired by the success of their first venture, "Intrigue," which was shown to crowded houses at the Southport Picturedrome early this year. The film is being directed by Mr. W. Earle Starkey, assisted by Mr. F. A. Haycraft, who were responsible for "Intrigue," with Mr. Herbert Jones as chief cameraman; and the cast includes Miss Edna Berry and Mr. Eric Berry. The scenario is by Mr. Fred Russell, a member of the society, who is now on the stage.

Recently "shots" were taken on a special train, placed at the disposal of the society by the L.M.S. Railway Company, representing the "Merseyside Express," on which the hero and heroine are supposed to meet. Scenes were taken in a first-class dining saloon, while the train was travelling between Southport and Wigan; and exterior "shots" were made when the train stopped near Appley Bridge, brilliant sunshine providing perfect illumination for both the interior and exterior scenes. Further locations include scenes in a liner, incidents in a ballroom and restaurant, a mannequin parade and a film beauty contest.

STOCKPORT AMATEUR CINE PLAYERS' CLUB. Hon. Secretary, H. W. Greenwood, "Penrhos," Beaufort Road, Ashton-under-Lyne.

Throughout the summer work has been proceeding on the production of "The Nine Ladies of Stanton Moor." This film, which is a legendary one, has been in course of production from May to the end of September. The editing, which has been carried out by Mr. J. Hilderley, is now completed and the film, which runs to approximately 1,100 feet, 16-mm., is ready for the annual public show.

The winter syllabus has been got out and projection meetings are arranged for each month onwards to the end of April. The assistance of other clubs and societies has been of very great help to the hon. secretary in the compiling of this syllabus. At each of these meetings arrangements have been made to project one film supplied by H.M. Empire Marketing Board.

TRENT CINE CLUB. Hon. Secretary, Norman F. Dakin, 74, Bobbers Mill Road, Nottingham. Studio: 35, Derby Road, Nottingham. This club is still hard at work on the current production of "Easy Time," but owing to a technical difficulty it is doubtful whether it will be possible to complete early in December.

In order to make the general meetings more interesting, it has been decided, apart from business and technical talks, to introduce a number of amateur and professional films, and the secretary will be pleased to hear from any club or individual willing to loan films. All expenses, of course, will be paid by the association.

There are still vacancies for local and active members, and the secretary would like to remind those interested that a new year with the club will shortly be commencing, and he advises them—whether they own apparatus or not, provided they are really interested in any branch of work which the club is doing—to join as soon as possible in order to obtain the full year's benefit from the subscription. This is remarkably low for a club still very much in its infancy, being 10s. 6d. per annum with an entrance fee of 5s.

WALTHAMSTOW AND DISTRICT AMATEUR FILM SOCIETY. Hon. Secretary, W. C. Reynolds, 12, Rensburgh Road, Walthamstow, E.17. This society is running a film dance at the Co-operative Hall, Lea Bridge Road, Leyton, E.10, on Saturday, December 3, at 7.30 p.m. Tickets, price 2s. 6d., including refreshments, are obtainable from the hon. secretary.

New members are still wanted in every branch of the society, and the hon. secretary will be pleased to give full particulars to anyone interested.

WIMBLEDON AMATEUR CINE CLUB. Hon. Secretary, H. C. Bealby, 34, Murray Road, Wimbledon. The winter season of the club is now in full swing, many interesting lectures having taken place, including "The Advantages of the Negative Positive Process," by Mr. G. Sewall, F.A.C.I., and "Titling, Editing and Cutting," by Mr. Percy Harris, F.A.C.I.

Not much in the way of production has been done lately, as the club hopes to boast of a well-equipped studio in the near future, when no time will be lost in making use of the many scenarios submitted by members.

The first issue of the club's magazine, "The Grosvenor Quarterly," made its appearance at a recent meeting, and contains many articles of interest to members and amateur movie makers in general.

Wake up, Norwich!

SOMETHING seems to be wrong here. Norwich has a population of over 120,000, and there are, we know, many cine enthusiasts in the city—but there is no *Cine Society*!

Why is it? Probably because it has not until now occurred to anyone to take the lead in the formation of such a society. Fortunately this is no longer the case—in fact, Mr. H. Dun, of 291, Sprowston Road, Norwich, will be very glad to hear from all who are keen on movie-making.

Anyone living in or near Norwich owning a cine camera, or who would like to own one, anyone who can do anything in the way of organisation, of scenario writing, acting or producing, should at once get into touch with Mr. Dun and join with him in forming the Norwich Amateur Film Society.

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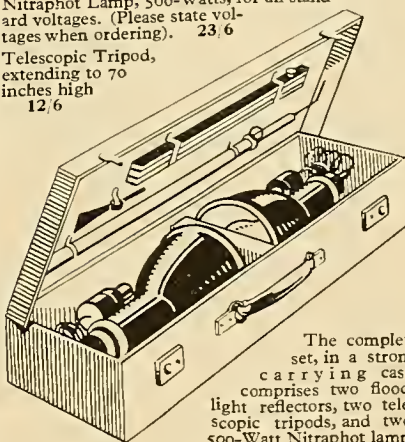
welcome something that will recall their youthful high spirits. Have them with you in the tedious winter evenings—give yourself the pleasure once more of watching their laughable antics—on the family screen. A PORTABLE FLOODLIGHT will enable you to take perfect indoor movies—complete records of everybody's doings—a real holiday history.

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HOW TO PRODUCE A FILM

(Continued from page 239)

The Make-Up Man—or Woman—is responsible to the Cameraman, who must pass every artist's make-up. Sometimes the Make-Up Man will make up an artist himself, but he obviously cannot attend to everyone. On the set he stands by with powder and puff, a towel, a mirror and his box of paints. He will also have a supply of clean blotting paper to absorb the perspiration from those faces inclined to sweat under the combined effect of lamps and face-paint. Before every shot he must see that every artist's make-up is as it should be.

The Head Carpenter, like so many others working on a production, must be a skilful and resourceful person. His work is mostly in co-operations with the Art Director, to whom he is responsible for erecting the sets. When the sets are actually being put up, he will have to consider the Chief Electrician's requirements for the position of lamps.

And, finally, the Cameraman. A superman's job. Artist, technician, a bit of a chemist, a quick worker, and—if he is working with standard apparatus—a pack-mule and a strong man. Most Cameramen are excellent at some of these things, but few at all. A seventy-five per cent. all-round man is a treasure.

Apart from the actual shooting, the Cameraman must see at the beginning of each day that he has loaded his magazines up with sufficient negative for the day's work. He must keep a record of the footage of each shot, together with any important notes for the developer, and at the end of the day he must pack up all the shot negative for dispatch to the laboratories. The record of footage exposed he gives the Continuity Girl, who includes it in her daily report of work done.

The Camera Conference

In the film business we are great theorists. We criticise our production methods and deplore such things as going on to the floor without sufficient preparation. That is a sound criticism, everyone agrees with it, and yet we still hear the frantic tones of the producer as he flings a story at his director, saying, "Here! Get on with it, quick! Start shooting Friday the thirteenth." I feel bound to make this confession when I give you my counsel of perfection.

This is a prelude to a fresh piece of advice involving the Cameraman, Art Director, Chief Electrician, Scenarist, and Director. All these gentlemen are not *essential* to the proposed conference—we can get along with the Cameraman, Art Director, and Director—and since all conferences, from Lausanne to Ottawa, must have names, we can call this the Camera Conference.

The Cameraman and Art Director should work in harmony with the Director, who may visualise bright

sets well lit for comedy sequences and dark sets with effects lighting for the murder sequence. They should go through every sequence carefully and plan their sets, lighting, and photography in keeping with the general interpretation of the script. Many a film has owed most of its success to the mood and atmosphere created jointly by the Cameraman and the Art Director.

(To be continued.)

The R.P.S. Exhibition of Kinematography

THIS excellent Exhibition, of which a notice was given in our November issue, was duly opened on Monday, November 14th, by His Grace The Duke of Sutherland, President of the Institute of Amateur Cinematographers, and is well worth a visit by every reader of HOME MOVIES, if only on account of the wonderful exhibition of "stills" from every part of the world. There are some hundreds of these and all of them are little masterpieces of photography.

There is still time to see some of the very interesting films which will be shown, accompanied by lectures by experts on various subjects. For instance, on Saturday afternoon, December 3rd, at 3 o'clock, will be shown four films made by amateurs. Two of these, "Extinction" and "Gaiety of Nations," by John H. Ahern, A.R.P.S., should be seen by every amateur movie-maker.

On Monday, December 5th, at 7 p.m., the subject is "The Kinema in the School," at which four extremely interesting films will be shown. Every one interested in the educational side of cinematography should attend this lecture.

On Thursday, December 8th, at 7 p.m., there is a lecture on "The Kinema in Industry," and one of the films to be shown is of particular interest to amateurs as it is on the subject of the manufacture of lenses and is made by Messrs. J.H. Dallmeyer, Ltd.

The Exhibition closes on December 10th, and at 3 o'clock on that day will

be shown four more films made by amateurs. These are "Behind the Scenes," by J. Ridley, a film dealing with birds nesting and stop action photography of seeds and flowers; "Safety First," by the Hull Cinematograph Society, in which our contributor, Mr. Ern Shaw, has taken a leading part; "Close-Ups" and "Night Scenes," by Horace Hughes.

In addition to the "stills," there is a very interesting exhibition of early optical instruments and forerunners of the moving picture, including the photograph of cave-drawing of a trotting bear. The period of this drawing is said to be about 25,000 B.C., and is said to be the work of Magdalanian Artists of the Cro-Magnon race. Upper Palæolithic Age. In this drawing you will see a definite attempt made to portray movement.

A "Model" Film

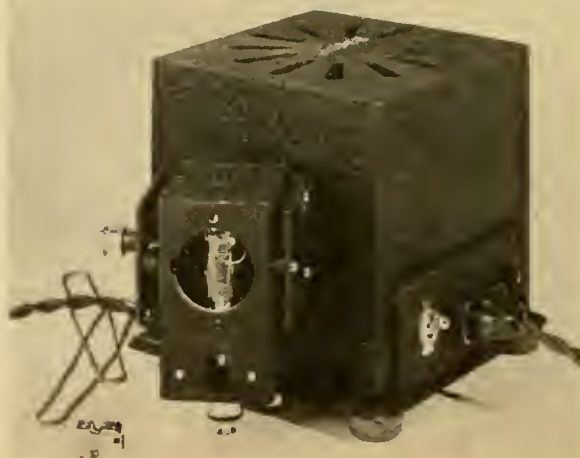
MR. JOHN G. BILLING, a lone worker in Wirral, is shortly commencing work on an unusual, if not entirely original, type of film. All the sets used in this production will be scale models, with, of course, all the characters, furniture, etc., exactly proportioned. The hall, at present under construction and very modernistic in style, will be the largest set, measuring about 6 feet long, 5 feet wide and a little over 4 feet high.

The sides of all the sets will be detachable, so as to give easy access for camera and lights.

Although Mr. Billing will endeavour to carry out as much of the work as possible with these models, he realises that human material and normal objects will have to be used occasionally. The difference in scale will naturally not be noticeable.

A striking and original scenario has been written, but the title has not yet been finally decided upon. At present the film will be known as "Carda," but this may be changed before the production is complete.

It will be shot entirely on 9.5-mm. pan. stock, and it is expected that it will be several months before complete.



★

The complete "Lodox" 50 watt lamphouse and equipment for A.C. mains, as reviewed in our last issue. The transformer has tappings for both lamp and motor, while the lamphouse can be attached in a few minutes by two screws. For D.C. mains a resistance is supplied in place of the transformer.

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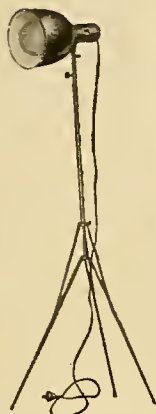


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5-9 Smithfield Royal Agri-
Cattle Show .. cultural
Hall.
6-7 English Springer
Spaniel Club
Trials Scotland.
6 Oxford v. Cam-
bridge (Rugby) Twickenham.
7 England v. Stamford
Austria (foot- Bridge.
ball)
7-8 Birmingham Dog Birmingham.
Show.
9-10 Eastern Counties
Spaniel Society
Trials Hillborough.
13-14 Springer Spaniel
Club's Field
Trials Mundford.
14 Duke of York's
Birthday.
17 McCorkindale v.
Stribling (box-
ing) Cape Town.
25 Christmas Day.
26 Boxing Day,
Bank Holiday.
26 Steeplechase
meetings
throughout the
country.
26 Tideway and
Richmond
Charity Regattas Thames.
28-29 Steeplechase
meeting .. Cheltenham.

Dec. 30-

Jan. 5 Second Australian
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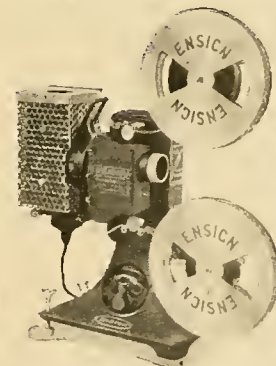
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out the month of DEC. 1932,
should accompany your question.

MERRY REEL

(Continued from page 256)

prevent it. With a splash he landed in the hypo. bath whilst the film coiled itself in wild tangles round the person of General Gore-Battleby.

The slack part meantime had fallen into the developer and it was clear that unless instant action was taken the whole thing would be ruined. The General obviously couldn't disentangle himself from the snaky coils. I pleaded with him, in the sacred name of amateur ciné-photography, to jump in and act as a human reel, but he remained deaf to my entreaties.

Owing to this somewhat selfish exhibition on the part of our war lord, the Rev. Septimus's film was irretrievably damaged, for those parts which had adhered to him were fixed before they were developed, the part in the bath was hopelessly overdone and the length which encircled the General was completely fogged by the ultra violet exclamations to which he was giving tongue.

We exchanged the red light temporarily for a white one and found that the Rev. Septimus's mishap had resulted from his treading upon a cake of soap, carelessly dropped overboard by Mrs. Motherspoon-Waterbiffle during her morning ablutions.

The stumbling block having been removed, the rest of us got to work once more whilst the Rev. Septimus retired to exchange his wet garments for a bathing suit which he declared to be the only possible garb for amateur processors.

The next film behaved perfectly. It was drawn slowly through the bath of developer and wound on to the reel at the far end without mishap. All would, I think, have gone well had not the Vicar, pressing forward eagerly to see what was going on, stumbled over and upset the trough of water, whose contents gushed like a tidal wave against the bathroom door and then rapidly disappeared through the space between its bottom and the floor.

With a scream Mrs. Motherspoon-Waterbiffle tore open the door, thus admitting light from without.

The removal of the somewhat moistened stair carpets and the mopping up of the inundations upon the ground floor below took a little time, but eventually we were ready to start upon our third film. In the light of previous experience we tackled this with real hopes of success.

It passed well and truly through the developing bath; it was duly washed and purified. The reels were transferred to the fixing tank. And then things began to happen. In the dim light we failed to see that the far end had not been properly connected to the intake reel. Before we knew where we were a hundred feet of film lay loose in the hypo. And then came the business of getting it out.

Leaning forward in the dim light my fingers encountered something that felt like the end and I began to pull.

"Stop it, you ass!" roared the General. "That's my necktie you've got hold of."

Everyone was making futile dabs at the bath, trying to find the end. Whenever you got hold of something there was sure to be somebody else pulling in the opposite direction and in a matter of moments there must have been a dozen ends. It is astonishing how easily a wet film breaks. Before we had done with it our third film bore close resemblance to a vermicelli pudding.

"I wonder," I said to the General on the following day, "whether processing by the film people is really as expensive as it seems?"

"If you ask me," snapped the General, "the process fellers are grossly underpaid!"

WHAT IT LOOKS LIKE !



A strip of R.C.A. 16 mm. talkie film
Note the sound track on the right

NEW CINE APPARATUS

(Continued from page 248)

model contains all the leading advantages of the older instrument. The "Junior" model sells for eight guineas and is good value. It has been submitted to us by Messrs. J. H. Dallmeyer, Ltd., who, of course, still sell the standard model which retails at £10 13s. 4d.

An Exposure Meter de Luxe

It seems a long cry from the first exposure meters, consisting of a watch-

like container (in an aperture of which a piece of paper darkened on exposure to light) to the modern photo-electric exposure meters from which the human element in judgment has been completely removed and which are as near automatic in their action as can be desired. The Weston Exposure Meter, illustrated herewith, is at present the world's most expensive meter and the price of £20 may temporarily take one's breath away. Its merits, however, are such that we are not surprised to hear that, although it has only recently arrived in this country, a considerable number have been sold.

Its operation depends on the peculiar properties of certain cells which actually generate a small electric current when light falls upon them, the strength of the current varying with the intensity of the light. In the Weston instrument two of these cells are placed one at each end of a casing (in the circular aperture shown) and on the front is situated a meter calibrated in light values. Upon facing the instrument towards the subject to be photographed, the light from this subject actuates the cells and a reading is obtained on the dial. It is but the work of a moment to place an arrow on the sliding scale adjacent to the meter at a figure corresponding to the reading, whereupon immediately below an arrow on a second scale the correct stop can be read off.

Not only is it possible immediately to find the correct stop to use for one's ciné camera, but also the exposure for any given stop of a still camera. There are also adjustments for the different speeds of film and plate now available.

We have very thoroughly tested out this exposure meter in practical conditions, not only in various intensities of light but in scenes where even the most experienced man has difficulty in judging exposure, and find it most reliable. Tests conducted in artificial light (after making the necessary correction to the film speed as indicated in the instructions) proved just as accurate. We consider the instrument thoroughly satisfactory for the purpose for which it is designed.

Obviously it is a luxury instrument and as such rather high-priced, but it should be remembered that one is getting an instrument of laboratory precision and uncanny perfection of operation. In spite of its relatively high price we are sure that it will be welcomed by a large number of more advanced cinematographers, particularly those, such as explorers, who take large quantities of film and cannot afford to waste an inch.

"Keep It In The Family!"
That is to say, give your Christmas Business to the Business members of the HOME MOVIES Family—the Advertisers.

YOUR CINÉ QUERIES ANSWERED



Is there a ciné problem bothering you? Have you some difficulty in which you would like expert help? Do you want to know where to obtain certain apparatus and what it will cost? HOME MOVIES is at your service in this and many other ways.

Address your query to: *The Service Department, HOME MOVIES, Messrs. George Newnes, Ltd., 8-11, Southampton Street, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post. Replies cannot be sent by return of post however.*

SPECIAL NOTE.—*Criticisms of amateur films, opinions of amateur scenarios and test of apparatus can be undertaken by special arrangement. In such cases a preliminary letter to the Editor is essential.*

W. R. F., London, S.E.17.—You should have no difficulty in using your Cinémeter with your Pathé Lux Motocamera. Treat the Pathéscope ortho film as 17 Scheiner and you should get satisfactory results. If you are using other film and the H. & D. or Scheiner speeds come in between the figures given on the figure indicator, use the nearest indicator figure, or if the mark comes exactly between two, use the lower. In practice it will be found that the latitude of the film will take care of intermediate positions between markings.

We consider the meter you mention one of the best and can thoroughly recommend it. The correct thing to do is to become thoroughly accustomed to one meter, and in the extinction type, such as this, always to hold it to the eye a definite time before taking a reading. If you attempt to judge the extinction point too quickly your eye will not have become accustomed to the darkened chamber; and on the other hand, if you hold it to the eye too long your eye will become so accustomed to the darkened chamber as to acquire an abnormal sensitivity.

G. C. H., Ipswich, and others.—Our reply in the November number regarding the Bolex Model D Projector pointed out that owing to the high intensity of the light from the 250 watt lamp and the fact that the apparatus is not designed to stop automatically at the notches it cannot be used for the still projection of notched titles. This does not mean, however, that this projector cannot be used to project still pictures from single frames, as a well-designed heat absorbing shutter has been incorporated so as to enable a single frame to be projected for any length of time without danger of blistering, and with very little reduction of light. In the Pathéscope Projectors the film automatically stops when a notch arrives and the full light of the lamp is thrown without any heat absorbing shutter on to the title. For this reason the notched system is only used with the lower powered lamps in the Pathé apparatus.

J. H. L. Ashton-under-Lyne—After we had gone to press with the November issue of HOME MOVIES, Messrs. Pathéscope, Ltd., announced a super-attachment for the "Kid" Projector. By the time this appears in print it should be available, price 17s. 6d. The new super-attachment consists of upper and lower extension arms, the necessary attachment, screws and bolts, a driving belt, re-wind handle and one super-reel. Other makers will also be marketing such attachments shortly.

N. W. E., Walton-on-Thames, is anxious to use electrical reproduction of effects records in conjunction with his wireless set, which is fitted with terminals for a gramophone pick-up, and asks what auxiliary apparatus is required.

Answer.—As your wireless set is equipped with terminals you have only to buy any of the well-known makes of pick-up and tone-arm (the Varley and the Bowyer-Lowe are both excellent for the purpose) and mount it so that the pick-up comes in the correct position upon the record. There is no need to buy an electric gramophone as any ordinary gramophone with a clockwork drive is perfectly suitable. All that is necessary is that the turntable should be able to turn the record steadily at the regulation speed of 78 revolutions per minute, and obviously it does not matter whether this is done by clockwork or by an electric motor. Of course an electrically driven gramophone has the advantage that you have not to wind the spring, but apart from this there will be no difference in the results obtained.

Two leads are connected from the pick-up to the terminals of the wireless set marked for pick-up, and these leads should be kept as short as possible, otherwise in a house fitted with alternating current mains you may pick up a certain amount of hum. If the volume control of your wireless set does not control the volume from your electric gramophone, you can fit an additional volume control for a few shillings. The

volume control, which can be purchased from either of the firms mentioned as well as from The Rothermel Corporation, Ltd., 1, Willesden Lane, N.W.6, and Peter-Scott Co., Ltd., 77, City Road, E.C.1, has three

(Continued on page 268)

BARGAINS

SYNCHRONISED TURNTABLE IN CASE (331), used for Bolex Model D, adaptable other 16-mm. projectors; also, 100-ft. film and disc. £5.—Box 147.

HOLLYWOOD CINE-ART, 16 mm. and 9.5 mm. FEATURETTES.—BM/PXMP, W.C.1.

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PATHESCOPE SUPER REEL HIRE SERVICE. Particulars post free.—H. L. Bundy, 143, Frimley Road, Camberley, Surrey.

16 mm. FILMS AND ACCESSORIES FOR SALE. Reduced prices.—Roy Malcolmson, "Elstree," York Road, Aldershot.

PATHE TITRA TILTING OUTFIT, three sets of letters, two 100 watt lamps, flex, plug, complete; perfect; cost £5 10s.; take £2 10s.—135, King Street, Aberdeen.

SUPER FILMS (PATHESCOPE) ON HIRE 1s. each, from the long established library of Camera Craft Ltd., Palmers Green, N.13. Send p.c. for particulars.

THE AMATEUR CINE SERVICE, 50a, Widmore Road, Bromley, Kent. Phone: Ravensbourne 1926. Selected, nearly new, tempting offers: Bolex-Paillard Model D, £27 10s.; Kodascope, Model C, £8; Ensign F/2.6 Autokinecam, £12 12s.; Ensign 180, for 32-v., mains, £18 18s. Below:

PATHESCOPE BARGAINS: Home Movie Projectors, 67s. 6d. to 95s.; Lux, £16; "Kid's," 30s.; With Resistance, 38s. 6d.; Motors, 35s. to 45s.; Super-attachments, 32s.; F/2.8 Meyer, Model B, £8 5s.; F/2.5 Luxe, with Telephoto, £14 10s.; Model B, £4 10s.; Coronet F/3.9, £2; Hand-turned Baby Cine, 30s. Below:

WE RE-FIT your Luxe F/3.5 Moto-camera with F/2.5 and Telephoto for £8 8s., or Model B with F/2.8 Meyer for £4 5s.; Lodex Lamphouse, £3 10s.; if unneeded, double resistance returned. "Kid" Super attachments, 17s. 6d.; Gevaert 9.5 Film, 4s. 6d. in charger; Processing, 2s.; 30-ft. Library Films, 1s. 6d.; 60-ft., 4s.; Supers, 17s. 6d. Above.

CHRISTMAS GIFTS

"CINE HOUSE" PATHESCOPE FILM LIBRARY, SUPERS, 2s., 3 DAYS. Please order your selected titles early to avoid disappointment. Below:

Motor Camera, B. List, £6 6s. at £4 15s.; Pathe Motrix Camera, 2.7 Zeiss-Tessar, at £4; Projectors, Home Movie C. Motor, S.-attach, Group Resistance, with Ampmeter, 2 of £7 15s.; Hire a Projector for Christmas, with 60 ft. Films, from 12s. 6d.—2, Anlaby Road, Teddington. Phone 1064 Moseley.

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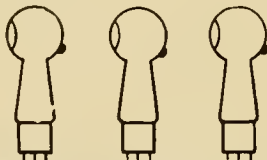
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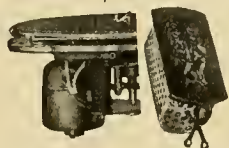
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LAMPS—Focus Projector Lamps from 50 watts 6/6. 100 amps. 25/-. **METERS**—Volts, Ammeters, Galvos, Test Sets and Insulation Meters at rockbottom prices.

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Don't Delay—Despatch yours now.

EDWIN GORSE**86 Accrington Road, BLACKBURN.****CINE QUERIES ANSWERED**

(Continued from page 267)

terminals. Of these the two outer should be connected to the pick-up, while one outer and the centre terminal should be joined to the leads going to the pick-up terminals of the wireless set. It is wise to try reversing these two connections at the pick-up terminals to find which of the two connections is the better. Particulars of how to join up these volume controls are usually supplied with the apparatus.

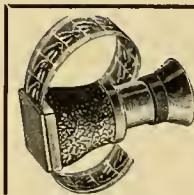
A. M. H., Nottingham. If your reversal film is in good condition (we presume it is, as you say it was taken recently), it is quite practicable to get duplicates from it. The best way is to get a duplicate negative made, and from this duplicate negative as many positive prints can be taken as you desire. Selo, Ltd., will make you a duplicate negative for 16s. per 100 feet, with odd lengths 2d. per foot over and above the nearest spooled price; and positive prints will cost you 12s. 6d. per 100 feet, with odd lengths 1½d. per foot over and above the nearest spooled price. For example, if your positive film works out 160 feet long, the charge would be 12s. 6d. for the first 100 feet, 6s. 6d. for the next 50 feet, and 1½d. a foot for the remaining 10 feet, making a total of £1 0s. 3d.

R. C., Banbury. "Projection Engineering" is published by the Bryan Davis Publishing Co., Inc., 19, East 47th Street, New York City. A specimen copy will be sent to you if you write to this address, mentioning HOME MOVIES.

If you contemplate entering the profession you can learn a great deal by such a correspondence course as you mention.

J. L., Oxford, asks: "I have a Cine Kodak with F/1.9 lens. Can I take cine pictures indoors with artificial light using this camera. If so, I should very much like to take some pictures of a Christmas party. What light and what stop should I use?"

Answer.—Excellent indoor pictures can be taken with this camera and any other cine camera having a lens of f/3.5 maximum aperture or larger, if the new high speed films are used. The two at present available for 16-mm. work are Agfa Novopan and Kodak Super-sensitive, the speeds of which are approximately the same. The stop to be used is dependent upon not only the light available but the reflective power of the surroundings and the clothing worn (see article in the current issue on Artificial Light Photography, page 241).

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THE EDITOR'S NEWS REEL

*"I go to visit the
Movie Man, for whom
I've writ a play."*

BEN JONSON
A.D. 1640.

WE are glad to find from our letter-bag that home cinematography by artificial light is growing rapidly in popularity. It is not many years ago since, in still photography, the owner of an $f/4.5$ lens could pride himself on possessing the last word in photographic apparatus, most cameras being fitted with nothing larger than $f/8$. To-day in cinematography even inexpensive film cameras are fitted with an $f/3.5$ lens, while such remarkably large apertures as $f/1.9$ and 1.5 are in common use in the more expensive instruments.

Just what such large apertures mean to the ciné amateur is not yet fully realised. No longer are we limited to the best weather in taking our pictures—with such lenses street scenes in the pouring rain and even night pictures of illuminated signs in the theatre districts come within the amateur's scope. Indoors a few high power electric bulbs enable us to take the most intimate family shots, while the amateur ciné society, by the expenditure of a few pounds, can convert its meeting place into a miniature film studio.

The I.A.C.

With this issue HOME MOVIES AND HOME TALKIES becomes the official organ of the Institute of Amateur Cinematographers, to whose activities frequent reference has been made in our pages. We welcome the growth of the Institute, whose aim it is to stand in the same relationship to the amateur cinematographer as does such an organisation as the Automobile Association to the private motorist. While not the first attempt in this direction, the Institute of Amateur Cinematographers has from the first held ideals with which this Journal is in sympathy, and being a non-profit-making venture, free from any commercial control, with its funds devoted solely to the furtherance of the

Amateur movement, it is destined to play a very important part in the development and future of Amateur Cinematography. Some indication of the influential support which the Institute has received, and the numerous services it can offer to its members will be found on another page.

A Successful Exhibition

The Exhibition of Kinematography so admirably organised recently by the Royal Photographic Society at its premises in Russell Square, closed on

remarkably beautiful and artistic effects obtainable with the apparatus described on page 127 of our September issue, while the "Safety First" film, entitled "The Better Way," produced by the Hull Ciné Society and reviewed on page 244 of our December issue, was very favourably commented on. The now famous Bristol Film, which under the title of "A Gesture of Friendship" we described on page 213 of our November number, is another splendid example of what can be done by a lone worker actuated by keen civic pride, and the hearty applause with which it was greeted showed that both its artistic and photographic merits were fully appreciated. We understand that this film has now been shown in all of the eighteen Bristols in America, and we hope it will be followed by many other civic films of a like nature. All of the other films shown reached a high standard, and if there were any among the audience who doubted the abilities of the ciné amateur of to-day their disillusionment must have been complete!

Home Processing

At the beginning of these notes we referred to the fact that our letter-bag shows growing interest in artificial light cinematography. Similarly we find from our correspondence that home processing of $9\frac{1}{2}$ -mm. film is providing much interest and instruction to a considerable section of our readers. Not only is it possible to purchase at a reasonable price all the necessary apparatus and chemicals, but many readers are displaying great ingenuity in constructing their own tanks. A number of entries of this nature were received in our current Monthly Competition, and a prize, as will be seen, has been awarded for one particularly neat device sent in.

THE EDITOR.

BINDING CASES FOR "HOME MOVIES"

In order that readers may keep their copies of "Home Movies" in good condition pending the completion of the volume, when binding cases will be issued, the Publishers can now supply **SPRING-BACK BINDING CASES AT**

**THREE SHILLINGS EACH
POST FREE.**

the 10th December, having been opened by the Duke of Sutherland, President of the Institute of Amateur Cinematographers, a month before. Not the least interesting of the many meetings and demonstrations held were those organised in conjunction with the Institute of Amateur Cinematographers for the display of amateur films. In each case the meeting room was packed to the doors, while the standard of films shown, both in interest and technique, was gratifyingly high. Many readers of HOME MOVIES were glad to see in the film "Behind the Scenes," by our contributor, J. H. D. Ridley, the

A TALKIE POINT OF INTEREST

DEAR SIR,

I have read with interest the article by Bernard Brown entitled "The A.B.C. of Home Talkies" in the November issue of your valuable paper, and I notice that he goes to some length to explain why in the case of sound on film recording the sound record is printed some distance ahead of the corresponding picture.

The mechanical reasons which he gives for this practice are all perfectly sound, but he has evidently overlooked the real reason why it is impractical to either record or reproduce the sound immediately adjacent to the picture being shown. It is well known that the passage of the film through the gate is not continuous and that at this point the film is stationary during each period while it is being exposed. To produce intelligent sound by means of light passing through a transparent medium of varying density on to a photo-electric or selenium cell it is necessary for the movement of the transparent medium to be continuous, otherwise the sound would consist of a series of incoherent noises at the rate of 16 per second.

The sound head, which consists of an exciter lamp projecting a powerful ray of light through the sound track on the film on to a light sensitive cell, is therefore placed some distance away from the projector head, and in commercial equipment is mounted

FROM HERE AND THERE



immediately underneath the projector mechanism, where the motion of the film can be continuous without interfering with the interrupted motion in the gate. I suggest that in the interest of your readers this should be pointed out.—Yours faithfully,

W. S. PYRAH.

Taunton, Som.

PATHE FILM IN IRELAND

SIR.—As distributor in the Irish Free State for Messrs. Pathescope, Ltd., I would like to draw your attention to your reply to "F. P." of Dublin, in your query section of the October issue. You quoted 6s. for 30 feet P.S.P. in charger, including free development. The price in the Irish Free State is 7s., including free development, the charger always remaining our property, and being loaned to the purchaser for the use of each film purchased. All P.S.P. films in the Irish Free State must be returned to us for processing.

The prices of other apparatus in the I.F.S. are the same as in England, with the exception of the following:—

	I.F.S.	England.
Super Reels ..	30/-	instead of 27/6
Charge for processing ..	3/- 2/-
Educational films	3/6 2/-
K.I. Screen ..	10/- 7/6

Yours faithfully,

T. H. MASON, Dublin.

A TITLE SUGGESTION

DEAR SIR,

AS an interested reader of HOME MOVIES AND HOME TALKIES, may I offer the following idea in animated titles?

A humorous animated title may be easily produced by any amateur, even if he has no artistic talent, in this manner.

The letters to form the title are cut out separately in white card, such as post card, and arranged in their correct positions on a dark background, which, of course, must be horizontal. Now start photographing in the usual way, but hold the camera *upside down*, and when sufficient film has been exposed to allow the title to be read, get a confederate to blow the letters away. A pair of bellows will be found useful.

When the film has been processed cut this section out and reverse it, and on projection the title will appear to gather together on the screen and the letters will sort themselves out.

Hoping this will be of some use to other readers, I remain,

Yours faithfully,

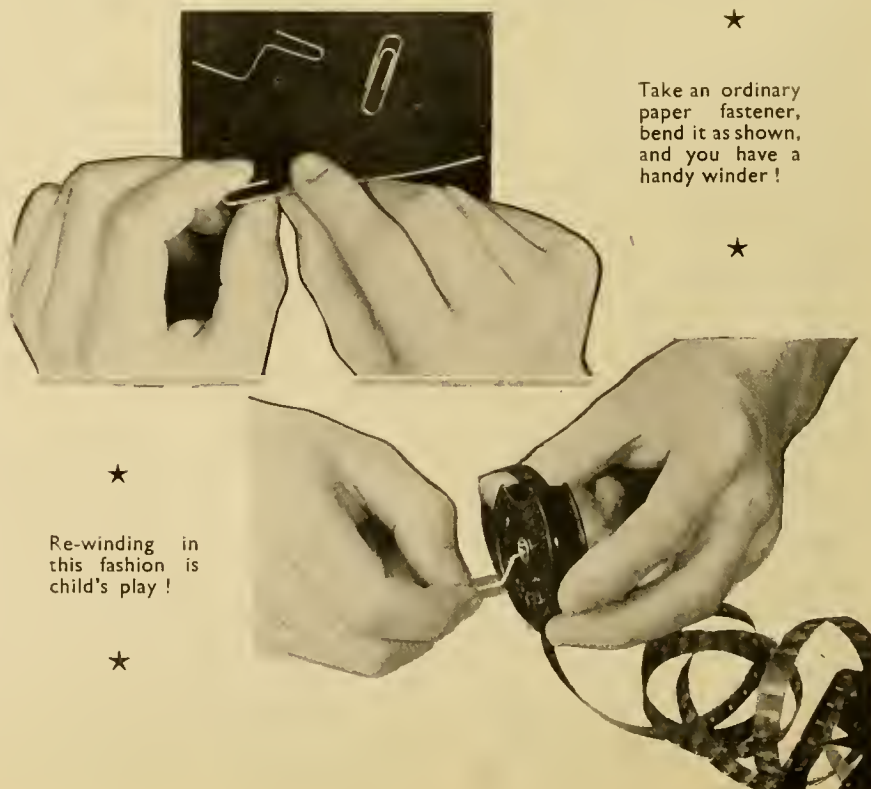
WM. C. HULSE.

24 Aekbury Road, S.W.6.

A RE-WIND FOR PATHE REELS

When a thirty-foot spool of film is returned from processing there are very few with enough patience to wait until projection before having a look at it. Foot by foot the film is pulled out and a good idea of the results obtained. The curling mass of celluloid lies on the table, or, I regret to say, even on the floor, and must then be re-wound. The pointed end of a pencil inserted into the open centre of the spool is of assistance, but a better way is by means of the small blade of a penknife placed in the slot on the reverse side of the spool. By far the best method, unless the re-wind of the projector is at hand, is to make a wire handle. Take an ordinary wire paper clip and with the fingers bend the outside wire straight until there is only the inner U left. Now bend up the shape of a handle and break off the excess length of wire by bending the wire sharply to and fro a few times. The resulting handle may be slipped into the centre core of the reel from either side and the rewind becomes an easy matter. The wire paper clips are found in every office and the gadget may be twisted up in a few seconds when required or, as it takes up no space, one may very easily be carried in the pocket.

H. W.



OUR FIRST PICTURE

The Snags We Struck and How We Overcame Them

THE trouble started when a few of us clubbed together, bought a ciné camera and decided to produce a picture to be shown at the firm's annual dinner. Everyone was enthusiastic, and a hastily-thought-out plot left us with only the cast to be arranged.

Comedy was to be the keynote. After all, our efforts might be mistaken if we attempted to be serious, and if we *did* happen to be funny—well, we were supposed to be, weren't we? So we chose the hackneyed theme of the heiress who must marry by a certain hour—introducing the villain "determined to marry the girl, by gad!"—and all that.

A Veritable Adonis

For the hero we chose a veritable Adonis—black marcelled locks, a "neat-line" moustache and the most charming "Colgate" smile. Had he a girl? He vaguely murmured that he had—rather too vaguely, I thought.

It was finally decided to have one big day out and get all the outdoor shots done in the fine weather and leave the interior scenes until the late autumn. We selected a spot in the wilds of Hertfordshire (yes, there are wilds even in Herts), and started off bright and early one morning with a lorry full of props and three private cars conveying the cast—on location.

I had been informed that our desti-



The villain makes a vow that the marriage shall not take place

[Fox photo]

nation was a most secluded spot, but we had not been there long before a number of motoring picnickers parked themselves right on our "set," and numerous small boys started an open competition as to who should be nearest the cameras, whilst others ranged themselves alongside the artists in the hope, I presume, of being "in the picture." However, by skilful directing (*sic*) and careful handling of the cameras most of the shots were obtained without including any of the unwanted.

Just the Thing

Our opening scene was to show a house which was to fade out to show a close-up of the hero leaving with his bride-to-be. Some bright individual had spotted "just the thing" about half a mile further on, so off we

dashed in the cars to find a new house at present unoccupied. We took possession of the front garden and commenced operations, but were at once interrupted by a breathless personage hoarsely demanding to know what the heck we were doing on her property. One glance at her was enough to convince even the most hardened of us that argument was useless, so we crawled out like a lot of naughty school children.

The rest of the shots were simple enough. The villain finished up the day with ample evidence of a desperate struggle—thanks to the enthusiasm of the younger element who "simply loved a scrap"; as a matter of fact, he carried his scars for a week or more.

One word of advice. NEVER take your wife with you when you go on location (or wherever you go to make films). One or two of us brought our families along and all went well until about 3 p.m., when the weather suddenly changed. King Sol hid behind the clouds and at regular intervals we were reminded of the cold and asked how much longer we should be. The ensuing week was almost unbearable for us. Even a good joke loses its point with continual repetition, and within a few days we married men were quite convinced that we really were the cause of all the colds.

Came Disaster!

A few months later, with the darker evenings, we made up our minds to get busy with the interior shots. Then came disaster! Our Romeo had shaved his moustache off! What was to be done. Could he grow another? Well, he would try, but could guarantee nothing, for the original moustache had been quite exceptional.

Never was a moustache watched with more tender care as it poked its way through to maturity. Each



The detective's office was certainly a work of art!

[Fox Photo]

(Continued on page 302)

THE ART OF PRESENTATION

By D. CHARLES OTTLEY

Being an account of how the author obtains the correct professional atmosphere in his home projection theatre

THE cinematograph of to-day, broadly to define its purpose, is a purely mechanical unit which provides the means of reproducing on a screen with a degree of realism, any set of sequences enacted before the eye of the camera. Whereas in the past the images projected were silent, it is now possible, within very rigid limitations, to add sound to the action. The fundamental point for the amateur to bear in mind, however, whether he be dealing with silent or sound films, is that the sum total of all endeavour is to create and maintain *atmosphere*.

However good a film may be, careless projection, indifferent surroundings, poor music, ill-considered lighting effects and bad programmes will ruin it. The great flights of imagination, the haunting inspiration that lingers after seeing a beautiful thing or hearing a lovely melody will never come to his audience unless he masters this great fact—that the cinematograph can, under proper conditions, produce varying degrees of atmospheric conception for and on behalf of its followers, provided always that the delicate laws of progressive concentration and emotional response are not transgressed.

The dividing line between intense pathos and raucous burlesque is a very fine one.

The Theme

Every film carries with it a definite theme. With the development of plot, all manner of situations may come about, appealing in turn to a whole number of emotions on the part of the audience. The "atmosphere," however, is consistent. It must be there if the film is to be "felt" as well as seen (or heard) and it is part of the amateur's job, when presenting

the film, to see that all matters relative to atmosphere are given due attention. Here is where the home movie enthusiast has a decided advantage over the commercial cinema. He is not compelled to frame his programme to last a definite number of hours, with certain periods for "lights," stage turns and organ interludes. He is not compelled to include a short-length comedy here or a special news-reel there. On the contrary he can arrange every phase of his programme with the artistic ideal first and foremost in his mind. He will find there is remarkable scope for original ideas—for effects that will keep his audience enthralled from start to finish and for a natural subject sequence which is essential if each item is to have its correct dramatic perspective. Just as, in music, certain discords offend the ear, so, in a carelessly formed programme some items invariably "clash" with others, producing atmospheric opposition which often very nearly approaches physical pain. It is common enough in the commercial cinema but under present conditions it cannot easily be avoided. The amateur is in the happy position of being able to avoid it.



The Proscenium at the author's "Lyric Theatre," Hounslow

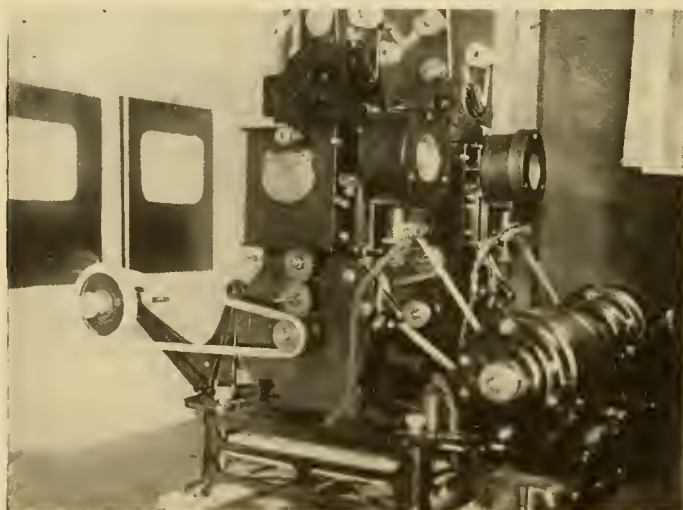
An Example

Let us, for a moment consider a practical example of programme construction. We will assume we intend featuring the Pathé two-reel super, "Captain Blood." We first become thoroughly acquainted with the picture—with the plot, the period, the main theme and the dramatic characteristics. We then decide upon the necessary musical accompaniment. So far we are on obvious ground. The remainder of the programme, although being different in subject-matter and theme, should not destroy the atmosphere necessary for the feature. The sea—pirates—adventure, with the troublous XVIIIth century in the background should all be conveyed, not merely by the film, but by every other property and effect that our home cinema can bring to bear upon the matter. If the film is the last item on the programme the path should have been carefully prepared by suitable music, tableaux-vivants, mood lighting, etc. We want our audience to forget they are in a room—our aim is to make them forget even themselves.

The Importance of Design

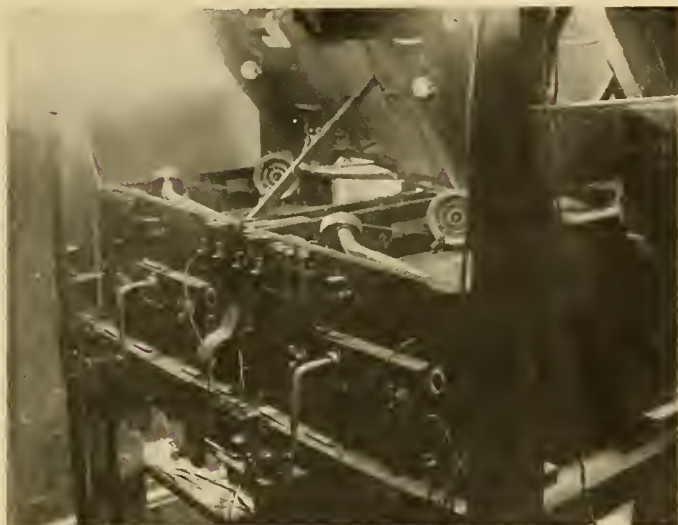
For some of these effects and in order to develop atmospheric possibilities to any extent whatever careful consideration must be given to proscenium design. The illustrations of the author's theatre give some idea as to this. Within the proscenium alone there are thirty high voltage bulbs and fifty low voltage bulbs, arranged in banks and wired through dimming resistances. And again, behind the pipe racks on the organ are another fifty low voltage bulbs so that the eye can see a colour symphony even as the harmonies of sound convey one to the ear. Atmosphere and atmosphere alone demands these elaborate arrangements—but a performance under such ideal conditions is not quickly forgotten.

So much for what must be looked upon as the psychological aspect of projection. The other side of the matter is really simplicity itself. I



★
Interior of the Projection cabinet. Notice the two 9½-mm. projectors to enable a continuous show to be given

★



★
A pair of turn-
tables used to
provide the
musical accom-
paniment

strongly advise twin projectors and, of course, motor driven machines; continually to stop between reels is very nearly fatal to effect. The same applies to the accompaniment. Two units (on the non-synchronous side) are essential and, in many cases four turn-tables are a decided advantage. The photograph shows the "lower deck" of the reproducers used by the author. The same arrangement is duplicated above, thus two synchronised and two non-synchronised tables can be brought into operation at will.

A separate room for the projecting gear is a very decided advantage. The projection ports should have windows of high quality plate glass so that mechanical noise may be reduced to a minimum. Do not aim at an excessively large screen. The screen dimensions should be in proportion to the size of the room used. Two sets of tableau curtains are desirable—the front set operating immediately behind the proscenium opening (known professionally as the proscenium "tabs") and the other just clearing the screen (called the screen "tabs"). These can be either hand or motor driven.

Colour by Flood-lighting

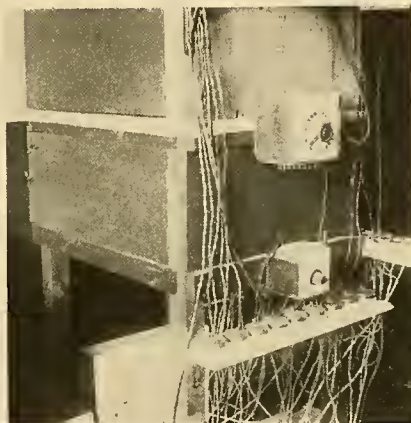
The material used should be of a light grey, a good quality silk for preference. All colour is provided by "flood" lighting and by this means the curtains can assume any desired shade at will. Coloured curtains destroy all lighting effects of this nature unless they are flooded by their own respective tint. Although not often included these days, a standard projection lantern is very useful at times. If one is included a separate screen will be necessary.

The care of projector mechanism calls for systematic routine and should be carried out before every performance. Avoid the use of too much oil. Various types of apparatus call for various grades of oil and varying quantities. Follow closely the maker's instructions with regard to this matter and you will not go far wrong. The optical system demands absolute

cleanliness. In the case of 9.5 mm. gear this is not an easy matter but it is essential if a sharp, clear picture is desired.

Particular attention should be paid to the film-gate, and in the case of Pathé Projectors take care that the fibre washer on the take-up mechanism does not stick. For a long time I was puzzled why notched titles on super reels either showed half frames or stuck altogether. This was the reason.

Regarding what is known (professionally) as the "change-over"—there are various ways of accomplishing this



Lighting controls are all to hand

without your audience being aware that anything has taken place at all. One quite good method is to mark the edge of the film with a line of ordinary chinese white (water colour) about ten frames from the end of the reel. When this is seen leaving the top spool you know the reel is almost "out."

One serious failing, and a possibility at any time, is a film break. If it happens the only remedy is to "re-lace," and this takes about thirty seconds (if you are an expert): Artistically, the show is a failure if this happens. Any carefully designed musical accompaniment is thrown out and the atmospheric "spell" is broken. To avoid any risk of a "let down" in this respect make a point of examining all films before projection.

Take careful note of existing joins and see that they are quite secure. With Pathé films watch the perforations and the notches and, in any case, with 9.5 mm. stock never attempt to show other than a fairly new copy. Avoid getting oil on the film base; this is a source of constant trouble!

As with the optical system, so with the lamp-house. Perfect cleanliness is essential, both with regard to the focus-filament bulb and the reflector. It is a serious mistake to "over-volt" the lamp. Very little increase in light results, but a considerable increase in heat—at the cost of the film. If the amount of light on the screen is not satisfactory tackle the problem from the screen point. Be content with a smaller picture and use a highly silvered surface, which, in my opinion, is still the best surface available. In this case, however, take care to design the proscenium with as great a depth as possible, coating the whole of the inside with "flat black" as well as the screen "mask."

Speaker Position

When using amplifiers the loud-speaker position needs careful consideration. Space must be found for at least one speaker in the proscenium, while, in my case, another is located behind the organ. This matter is highly technical and depends largely upon the acoustics of the room and the type of unit used. It will be found necessary to have a "pilot" speaker in the operating room with an output matched approximately to that of the "hall" speakers, for although modern projectors are not excessively noisy, they are certainly not silent and it is important for the operator to know exactly how much volume he is "putting over."

When working off the domestic lighting it is highly desirable to have your own fuse-boxes near the projectors. Thus, if a short occurs, it will normally be confined to the immediate circuit and the house lights will not be affected.

The Time Element

The mechanical aspect of perfect presentation constitutes a smooth-running performance, a well-balanced programme of not more than ninety minutes' duration, musical accompaniment correctly fitted to the picture, interludes correctly timed with suitable "mood lighting," no undue waits between items, the correct opening and closing of the tableau curtains at specified times (the front "tabs" usually opening on the introductory musical prelude and the screen "tabs" as soon as the main title appears—the latter slowly closing on the final scene followed by the former as the house lights fade in) and the playing of "The King" at the close of the performance followed by the usual "march out."

On paper the sequence sounds rather alarming, but it can be done, and furthermore, by one person.

ROUND THE STUDIOS—I.

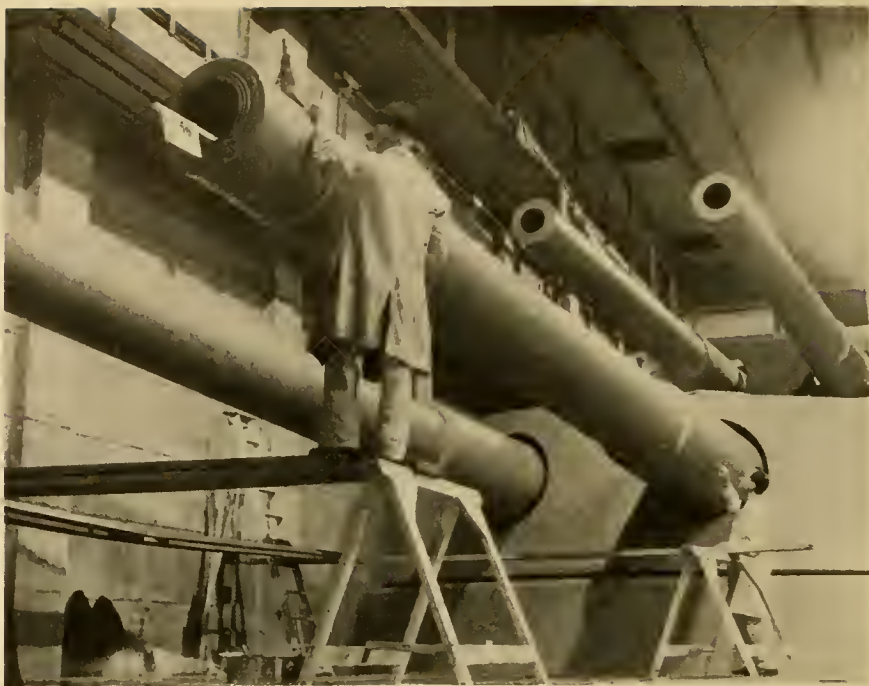
BY OUR SPECIAL CORRESPONDENT

EDITOR'S NOTE.—Many good hints and tips for amateur work can be gathered from a study of professional methods. In order that our readers may be kept "au courant" we have appointed a special studio correspondent who will give readers the results of his findings from time to time.

Five in One

Anthony Asquith has a very fine "tracking" shot in his film, "Five and Sixpence," recently made at the Gainsborough Studio. He has five different sets all built together—one leading into another. These are built in a sort of half circle round the studio. The first is the hall and entrance of a big "picture house," complete with commissionaire, pay-box and all the usual fittings; outside is a "wet night." This is of particular interest, as the top of the set is festooned with pipes, all perforated, and attached to a hose. On the word "Go" it really does rain; not the lashing tempest we have seen in so many pictures but a steady down-pour. It is, in fact, just what we are used to—a really dirty night. However, this does not deter Clifford Mollison and Joan Wyndham from strolling off under an umbrella, singing. They pass down the street and enter a restaurant, walk through to the kitchen and out into a backyard.

Each of these sets is complete in itself. Another interesting set in the same production is "The Fun Fair," where "Winnie" (Joan Wyndham)



Finishing touches to the big guns on the ship set used in "The Midshipmaid"

has her stall. This compares quite favourably with the "Fun Fair" scene in "A Study in Scarlet," the famous Sherlock Holmes story made by the A.R.P. Company at Ealing some time ago. In this picture A.R.P. shot their scenes at the "Fun Fair" in Oxford Street near Marble Arch; but Gainsborough have got wonderfully perfect detail in their studios.

British Battleship Ashore

While on the subject of big sets, the British Gaumont Company filmed "The Midshipmaid" at Shepherd's Bush recently.



Another view of the battleship set built in the Shepherd's Bush Studios for "The Midshipmaid"

In the "Malta" ship sequence, the ship they built was—well—simply stupendous. When I went up on the deck I lost all touch with the studio floor and everything connected with movies. *I was on a ship*—just that—it was so absolutely perfect. No trivial technical detail has been overlooked, even to the proper tying of "Turksheads" on part of the rail. The rivets on the vast superstructure, the small deck ratchets on the winch, all the proper parts are there. Everything looks like iron and steel (even if it isn't!) They have even a specially-designed machine to turn out the rivet heads, which are made of wood. Twenty-seven thousand of these have been used.

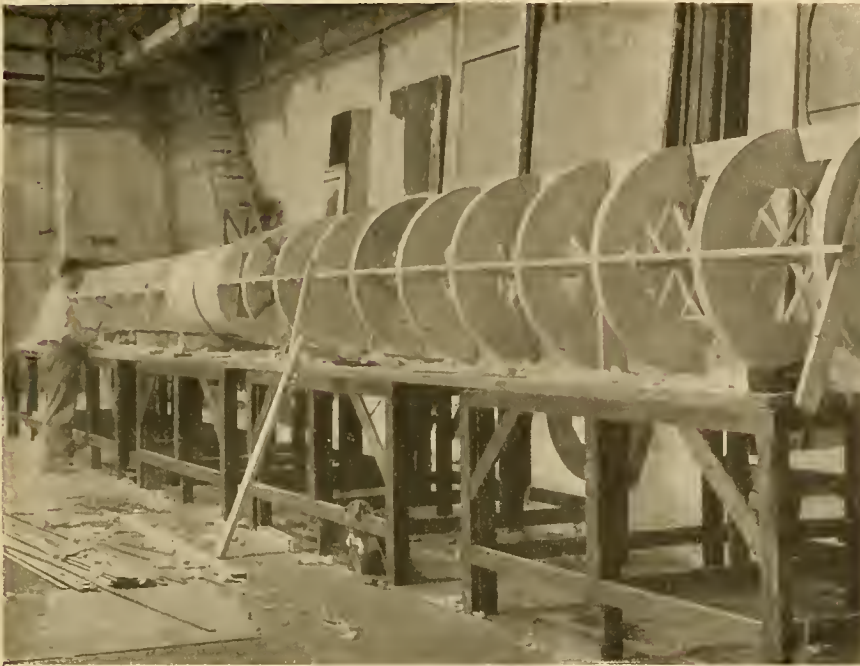
The superstructure, bridge, etc., had to be built on "Tubular" scaffolding instead of the ordinary wooden battens. This is 38 feet from the deck, and as the deck is built some 7 or 8 feet above the floor, the result can be imagined. Some idea of the vastness of the whole can be obtained from the fact that it is 138 feet long, and over 20,000 feet of timber was used in the construction. They told me they were using more lights than had ever been used in a British studio.

Close packed on the "rail" which runs all round the studio were hundreds of lamps. I forget how many, while suspended from the roof were hundreds more.

But—I saw the thermometer as I came out. It was 127 deg.!

Called to the Bar

Amongst those engaged in the Divorce Court Sequence of the Gloria Swanson Outfit at Ealing were one qualified barrister and two men who had passed their "Final" and were awaiting their Call. It is said that as well as the usual call at the end of a take—Sound and Camera O.K.—they added "Legal Procedure."



The guns were of course hollow mockeries! Here is one being assembled

Realism

Things have been lively during "Mr. Bill the Conqueror" at B.I.P., both at Elstree and on "Location." Film fights are no gentle affairs these days. Henry Kendall and Sam Livesay are now nursing injuries received in a battle that lasted throughout a whole day and far into the next.

When at last Livesay limped off with a badly sprained thigh; when Kendall grinned through blood and grime, then called the "Prop" man with the iodine; when the grandfather clock (a real one) was completely smashed; when the best part of a dozen chairs were hopelessly smashed, and the Set (a public house bar) completely wrecked, then—did Norman Walker indicate his entire satisfaction.

For "Location" the Unit went to Charleston Manor, near Alfriston, to represent "Hardacres Farm," and did their "village" shots in the actual village.

The Genuine Article

Heather Angel has nerve. They built a complete farmyard at the Studio. This was properly fitted with stables, cowsheds and a big haystack—then it was stocked with animals.

When all was ready, the whole lot was set on fire. Heather Angel, whose job it was to lead the frightened animals to safety, had a nasty experience when one of the cows went "panic" and ran amok, and looked like doing a lot of people a lot of harm. Heather Angel actually got hold of the cow and quietened it, thanks to her experience in handling animals—as she lived many years on a farm.

Shooting Himself

Incidentally, Henry Kendall created a record in "The Flying Fool" by flying an aeroplane and taking himself with an automatic camera.

Atmosphere

Some three or four years ago a war film was made at the B.I.P. studios at Elstree.

They had some trenches made on the "lot" at the back of the studio. These remained derelict till the making of "Josser Joins the Army." During their days of inaction, these trenches



[Photo: Ernest Oakley]

Mr. Moses B. Cotsworth, founder of International Fixed Calendar League, has been travelling all over the world securing pictures of ceremonial scenes and of an astronomical character. This picture was taken at a Stonehenge ceremony, and shows Mr. Cotsworth at work

were allowed to fill with rain till they became waterlogged, so when the "Josser" unit started work they had a really wonderfully realistic section of trenches to work on.

Definitely atmosphere—the real thing, they said. But as soon as the

artists started work and churned up the three-year-old water they got atmosphere, in two senses.

It was so bad that a man had to be kept spraying disinfectant every few minutes.

Seeing Life

For fifty years a lamp-post stood in Whitehall and looked on life. New types of lamp-posts were introduced, and it was removed to the centre of Piccadilly Circus, where it stood till the completion of the Underground Station and "Eros" returned.

It was taken down; but not to be relegated to the scrap heap. The Fox Company signed it on for "Cavalcade" (as it was no ordinary lamp-post).

Although it is 25 feet long and weighs over a ton, it is now on its way to Hollywood to be used in the actual scenes.

Kensington Gardens

But that is nothing to the gigantic task of reproducing Kensington Gardens in every tiny detail.

This is one of the biggest undertakings any film company has ever attempted. The construction artists are using hundreds of photographs to work from. The actual park is real, and perfectly authentic. It is complete with growing trees, grass, flowers, etc., and, of course, gravelled walks. The fountain, the railings, even the houses visible from the park, are most perfectly reproduced outside.

This effort is costing the company £20,000.

All British

Nearly everything connected with the picture is British. The Director, Frank Lloyd, is a Scotsman; the Cameraman and even the Wardrobe Mistress are British; while the scenario has been written by Captain Reginald Berkeley.

Overtime

The Art Directors are fairly run off their feet, and endeavouring to get twenty-five hours' work out of twenty-four, as when they have finished Kensington Gardens they have to deal with "Trafalgar Square," "Victoria Station," "Tilbury Docks," "The Gaiety Theatre," "The Caledonian Market" and "The Beach at Margate."

Coincidence

John Halliday, who played the part of an Arctic explorer, was to leave England on a sea trip immediately after finishing his part. In the final shot of his scene (an emotional one with Gloria Swanson) his lines were: "My boat sails to-morrow. . . . If you say the word . . . it sails without me."

When the scene was completed he duly said good-bye all round, collected his belongings and departed. His berth was booked and he was leaving next day. But it so happened that the negative was ruined by bubbles in developing, so it was necessary to recall Mr. Halliday for a complete retake.

His boat sailed without him—Miss Swanson had said the word.

SPLICING YOUR FILM

A SIMPLE PROCESS

By PERCY W. HARRIS

SPlicing or joining up a film is a process required in all film editing. It is, in point of fact, quite easy to do, and many devices both simple and elaborate are sold to facilitate the task.

There are three main requirements in a good splice. First of all the join should be sound and secure and as strong as the film itself, otherwise before long it will part during projection; secondly the splice should pass through the projector without the join even being noticeable on the screen, and thirdly the correct distance between the adjacent slotted holes on each side of the join must be accurately maintained.

Know Your Material!

To understand how a good sound splice can be made we must consider the material with which we are dealing. The film itself consists of a strip of slow-burning, or so-called "non-inflammable" celluloid material on the top of which is spread a layer of gelatine impregnated with certain chemicals. The image is formed and developed in this gelatine film, the celluloid acting merely as a convenient flexible and transparent supporting base.

In order to join two pieces of film it is necessary that one piece should overlap the other slightly. This means that if we gave no special treatment to the film the plain celluloid surface would be brought into contact with the gelatine covered surface, and, if it were possible to fix the celluloid firmly on to the gelatine a satisfactory join could be made without further treatment. In practice this is not the case.

Flexible Joints

The material used for attaching one film to another must be as flexible as the base itself, otherwise we should have trouble with the film passing through the projector, and it has been found that the most satisfactory method of joining two films is to use a substance which in spite of its name is not really a *cement* but a *solvent* of the celluloid base itself. This substance does not affect the gelatine and therefore it cannot be used to bring about adhesion between the celluloid and the gelatine surface, so we must remove the gelatine surface by scraping and in this way expose the plain film beneath.

When this is done the solvent is applied to the two faces of the film which have to be brought into contact and pressure exerted. Immediately the solvent softens and renders sticky the two surfaces in contact with one another and the pressure causes the two to be brought into perfect contact a genuine weld or homogeneous joint thus being made. A properly formed

splice thus becomes even stronger than the original film and it is impossible to break it away without fracturing the film surface itself.

So much, then, for the principle of splicing. Let us see how it is carried out mechanically. For the purpose of our explanation we must assume the film has broken in a jagged fashion and we desire to join the two broken ends. The first thing to do then is to trim them straight, which can be done with a pair of scissors if desired. We must next so arrange the two ends that

scrape off the gelatine surface to the extent of the overlap. The simplest way to do this is to moisten it, when it will be found that the gelatine will scrape off very easily, leaving the bare film. Having made sure that the film is quite dry we then quickly dip a brush into the solvent and wipe it along the bared portion, immediately bringing the other end of the film over the scraped end and pressing the two into firm contact with the fingers. In order that the correct distance shall be maintained the two last sprocket holes on one side and the two first on the other should be placed over the piece of the gauge when the joint is made and in this way the correct distance will be preserved.

The joint takes but twenty to thirty seconds to set firmly and in about another half-minute can be passed



[Photo: Central Press]

Three Royal Film Makers. The Prince of Wales, the Duke of York and the Duke of Gloucester are all keen cinephotographers

there is only just sufficient overlap to make a satisfactory joint and we must also see that the correct distance is maintained between adjacent perforated holes, otherwise the film will not pass over the feed and take-up sprockets of the projector. In order to maintain this difference we need some kind of gauge, the simplest form of which consists of a piece of metal with projecting pins corresponding in position with the exact difference between the adjacent sprocket holes.

Guide Pins

If then the end of one side of the film is placed over one pair of pins and the other end over the second pair, we can judge how much to cut the film so as to make the correct overlay.

Having done this and marked the amount of overlap we must next

through the projector with safety.

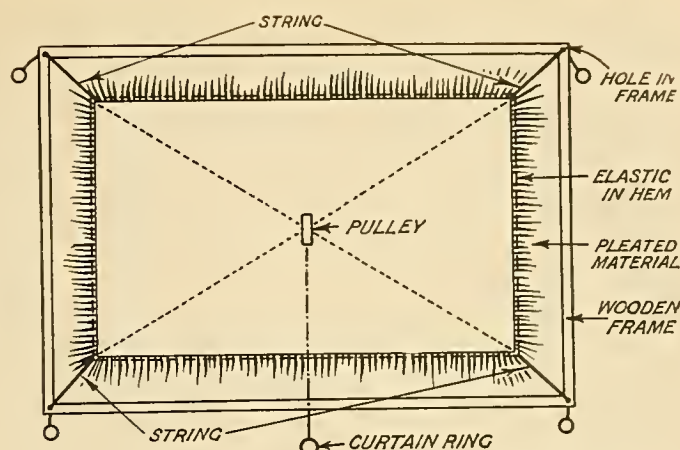
All this sounds tedious and difficult but the work is made extremely easy with the simple gauges and guides provided by all of the camera and projector manufacturers. Such outfits as the Kodak and the Ensing cost but a few shillings and consist of a bottle of cement or solvent, pieces of metal with projecting pins to maintain the correct distance, gauges to show just where to cut the film and allowing just the correct amount to project so that the scraped surface will correspond with the overlap of the other film, and full instructions. Some of the more expensive splicers such as the Craig and the Griswold as well as the Kodak Automatic Splicer, cost two or three pounds, but are so cleverly made that splicing is made child's play, and as time-savers they are a good investment.

OUR PRIZE COMPETITION

THIS MONTH'S WINNERS:

AN ADJUSTABLE SCREEN
A LENS FOR THREEPENCE
DEVELOPING 9½-mm. FILMS

On the right: Details of the ingenious screen idea submitted by Mr. L. G. Boomer



AN adjustable screen, a supplementary lens for Pathé titling at the cost of 3d., and a home-made developing drum for 9½-mm. film—here are three more examples of the ingenuity of HOME MOVIES readers! No wonder the task of judging the

mend itself to clubs and lone workers alike. The benefits of a black border to a screen are not yet sufficiently realised by ciné users and the facilities provided in Mr. Boomer's screen for adjusting the border should be widely welcomed.

Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile, we are repeating our offer to readers, and next month three half-guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own artists will prepare the necessary finished drawing for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method, is more

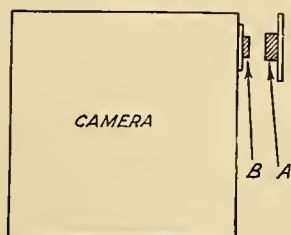
likely to win a prize than a long drawn-out description of something which is difficult to make.

Entries for the February competition should reach us not later than 15th January. The Editor's decision will be final.

An Adjustable Screen

It often happens that clubs or individuals use both 9.5-mm. and 16-mm. projectors. Unless, however, the two lenses are perfectly matched the sizes of the two pictures are bound to differ. This means either a white edge to the picture or an overlap on to the black edge, unless either the screen or projection table are moved, when changing from one machine to the other.

The following idea enables the size of the screen "opening" to be changed in a matter of seconds without disturbing the audience. It is assumed that the difference in size of the two pictures is not very great.



SHADED PORTION OF SUPPLEMENTARY LENS "A" SLIPS OVER FLANGE OF LENS MOUNT ON CAMERA "B".

DIAGRAM SHOWING FIXING OF SUPPLEMENTARY LENS.

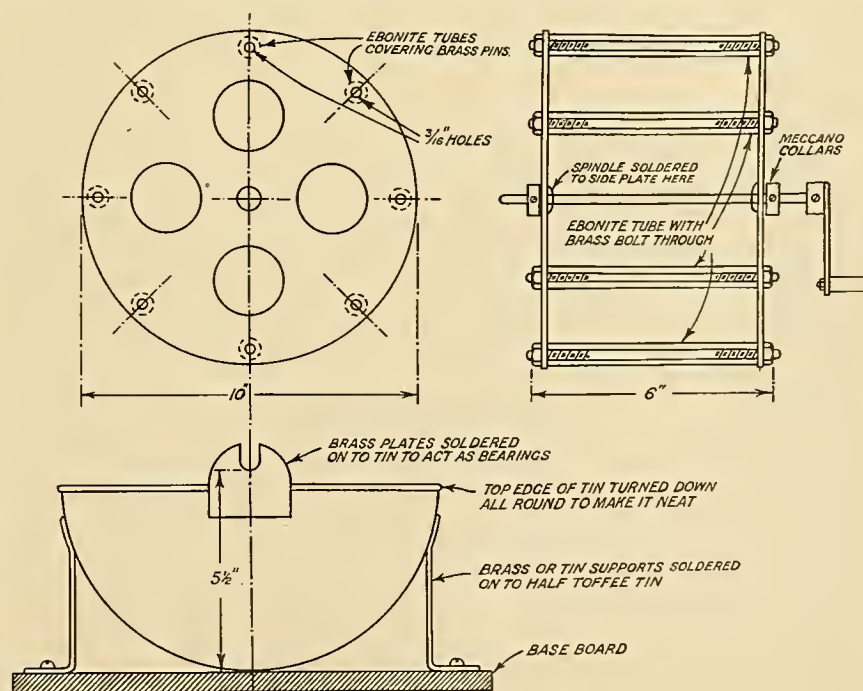
How to fit the supplementary lens

entries for our Monthly Prize Competition is becoming increasingly difficult.

By a coincidence the ingenious spectacle-lens idea was sent in by two readers, one, Mr. Kenneth Fairfoull, of Walthamstow, who sent the finished article for our inspection, and the other, Mr. L. H. McLaggan, of Kirkcaldy, Fifeshire, who sent in an excellently photographed title "Pet Subjects," taken from page 199 of our November issue. As this idea has been given a prize, it would be unfair to differentiate between these two entries and therefore we are awarding half-a-guinea to each of them.

Mr. Archie G. Cocks' highly ingenious developing drum for 9½-mm. films is not only worked out in very considerable detail but the various parts are standard, very easily obtainable and call for a very small amount of metal work on the part of the builder. Those readers who do not care to undertake the soldering work can very easily get it done by the local tinsmith. The total cost of Mr. Cocks' device as made by him was under 5s. 6d., and as he tells us that it has been in use for not less than three years it is apparently sufficiently robust for all practical purposes.

Mr. L. G. Boomer, of Beddington, Croydon, is to be congratulated upon his adjustable screen which will com-



DEVELOPING DRUM FOR 9.5 MM FILM

Details of Mr. A. G. Cocks' developing drum

The screen is preferably of plywood (painted white or silver) in a wooden frame, and larger than the largest picture required. Also make sure the proportions of the sides are correct.

A reference to the sketch shows the screen in its frame with a "mask" of pleated black material secured all round the frame and having a hem containing stout elastic at the inside edge. Strings are attached to the corners of the mask and pass through holes in the corners of the frame. The opening represents the size of the smaller picture. When the change-over is made the strings are pulled through the requisite distance and secured, thus enlarging the opening. Once the requisite size is known it is simple to join the strings together and pass one end over a small pulley in the centre of the back of the screen—if a curtain ring be attached to this it may be hooked over a conveniently placed nail.

In this way the change-over may be effected in a moment without any "scene-shifting" or interference with the audience. A pelmet and draw-curtains are a pleasing refinement. —L. G. BOOMER, 11, Tritton Avenue, Beddington, Croydon.

A Pathé Supplementary Lens for Threepence!

I have found that lenses from Woolworth's spectacles (1s. per pair) make very good supplementary lenses for titling.

A title board 5 inches by $6\frac{1}{2}$ inches and $17\frac{1}{2}$ inches from the camera (Pathé Lux) and 24 inch focus lens was used. Any size title can be used as different focus lenses can be obtained and the focussing and centering done in the manner described by Mr. Wilson in the December issue of HOME MOVIES.—L. H. McLAGGAN, 26, David Street, Kirkcaldy, Fifeshire.

I give below details of construction of a supplementary lens, suitable for Pathé ciné cameras, and also enclose sample which need not be returned.

Amateurs who wish to do their own titling are faced with the necessity of obtaining a supplementary lens, often costing several shillings. I have constructed for my Pathé Hand-Turned Camera a lens at a total cost of 3d. which has given excellent results. This supplementary lens is also suitable for any of the Motocameras.

A shallow cylinder $\frac{5}{8}$ inch diameter by $\frac{1}{4}$ inch deep is made by smearing a strip of drawing paper, about one foot long by $\frac{1}{4}$ inch wide with seccotine, and rolling it round a rod $\frac{5}{8}$ inch thick. It is then painted black with indian ink. The cylinder is then glued with seccotine *exactly in the centre* of the convex side of a spectacle lens. In my own case I chose three at random from a number on sale at Woolworth's at 3d. each, and they all gave equally good results.

In use, the cylinder holding the lens is slipped over the flange of the mount

containing the camera lens, as sketch. It seems to be effective at a distance of from about nine inches to fifteen inches from the titling board, but trial exposures can easily be made, with the camera at varying distances. —KENNETH FAIRFOULL, 16, Church Hill, Walthamstow, E.17.

A Developing Drum for 9.5-mm. Film

Having tried various methods of developing the Pathé films, I have at last found by far the easiest and cheapest method and this is by using a developing drum. This drum is very cheap and easy to make by any amateur who can use a few simple tools.

I obtained from Messrs. Filmaries, Lancaster Road, Leytonstone, one of their 10 inch standard film spools. The two side plates on this were unscrewed and round the outside edge of them I drilled eight $\frac{1}{4}$ -inch holes. I then obtained from Woolworth's eight of their 6-inch wireless lead-in insulators. These were taken to pieces, and the ebonite tubes used as spacing pieces between the two spool plates, and the brass bolts were put through and the nuts all tightened up. The centre spindle is made from a Meccano axle rod No. 13— $11\frac{1}{2}$ inches long—and two Meccano collars with set screws No. 59. These were all soldered up as shown in sketch. The handle is made from a Meccano crank No. 62 with a small bolt at the opposite end to the collar. This completes the drum. Now for the developing trough.

This was made from an 11-inch round toffee tin. This had the lid soldered on and was then cut in two with a fine tooth hack saw, the cut edge was then turned down all round and soldered to make it meet and prevent any chance of it damaging the film or operator's finger. Two brass plates were then shaped and soldered to the centre of each side as shown in sketch, these are to act as bearings for the drum spindle. This sketch also shows the brass supports which are soldered on to the ends of the tank to enable it to stand level or be, as in my case, screwed down to a base-board. There only remains one other thing to do and that is paint both drum and tank with a good coat of black cellulose enamel, as this will resist the action of the chemicals used for processing. I find that 6 ounces of developer or other solutions is sufficient, which shows how economical it is to use.

The film is attached to the end of one of the ebonite tubes either with a rubber band or metal clip and the drum revolved slowly. The film should be guided on to the ebonite tubes so that each turn is only about one-thirty-second of an inch from the preceding turn. The finishing end of the film is fastened in the same manner as the start. The developer is then poured into the tank and the drum slowly revolved; as soon as development is completed the drum is lifted

out of its bearings and plunged into an enamelled bowl of water and the tank swilled out and the next solution put in, and so on until the whole process is completed. The total cost of this device was under 5s. 6d. and is well worth making and mine has been in use three years.—ARCHIE G. COCKS, "Dunraven," Marine Road, Prestatyn.

A Useful Tip from a Canadian Reader

November 11, 1932.

THE EDITOR, HOME MOVIES.

DEAR SIR,—As an interested subscriber to HOME MOVIES, it has occurred to me that the undermentioned "tip" might be useful to your Ciné-Kodak readers if not worthy of inclusion in your monthly competition.

Some time ago I thought out a means of focussing direct on the film of a Ciné-Kodak Model B camera which is to cut a rectangle the exact size of the 16-mm. film frame in the exact position which it occupies (when the picture is being taken) in the rear plate of the gate.

I put this idea up to the Kodak factory at Rochester asking whether it would be satisfactory or in any way harmful, and they very kindly took the trouble to cut the back plate for me (in a plate of their own) and mail this to me free of any charge.

Their work was, of course, perfect and the results fine, and the action was typical of the way the Kodak people do business out here.

The result being that all I have to do now is to move the camera action to the open lens position when I can focus direct on a piece of film used for this purpose which is slipped into the gate before the actual picture is taken; this is great for title work, as it enables one to not only carefully square the picture but also get perfect focus.

The fact that the gate plate is curved makes it impossible to use a glass focussing glass for this purpose but a piece of film is O.K.

Yours very truly,

T. MORRISON.

31, Fermanagh Avenue,
Toronto, Ontario, Canada.

The January I.A.C. "Bulletin."

The January "Bulletin," which should reach members at about the same time that HOME MOVIES is published, contains a number of informative and interesting articles on a variety of subjects such as Lighting, Sound, etc.: numerous hints of value to the expert and the beginner; and particulars of the Insurance scheme announced on this page. Members are asked to remember that the "Bulletin" is a confidential document which from time to time contains information not available to the ordinary public.

THE CRITIC AND THE CINEMA

An Interesting New Book

IT is dangerously easy when criticising the cinema to fall into the error of assuming the public is always wrong. It is equally easy to overlook the fact that much of the criticism so directed could be applied equally well (although its absurdity would be much more manifest) to the publication of newspapers, periodicals and books.

Why, for example, should the cinema in so many books of criticism be treated solely as an "art form" as if it were compelled to measure up to certain standards set for it by these critics? Not that any of the critics agree on the standards—indeed, the criticism of the critics by the critics themselves seems even more violent than their joint criticism of that section of the amusement industry which deals with the motion picture. Not many masterpieces have yet been produced in the cinema, but the few that have emerged have almost invariably brought about a change in viewpoint on the part of those who previously deplored their absence. It is doubtful whether even these would have appeared but for the vast organisations—technical, artistic and commercial—built up out of the bread-and-butter business of supplying those pictures (and only those pictures) which the public is willing to pay money to see. Each picture acclaimed as a masterpiece by the critics has been followed by numerous imitations, while often, as has been the case with some of the better European work, the new ideas have permeated the whole mass of cinematography, raising the general level thereby.

Thoughts of this kind occur to us in reading "Scrutiny of Cinema,"* wherein the author attempts to size up the cinema's present achievement and possible future. While there is much in Mr. Hunter's book showing clear thought and sound judgment there is still much with which we cannot agree. His views have undoubtedly been largely influenced by the Russian school, and there are at least some of us who do not see eye to eye with him when he says that the absolute technical freedom which the Russian director is allowed to have "has resulted in films which in method are unapproachable by those of any other country," and still more will disagree with the statement on page 18 that "hardly a single American director displays a style or individuality of his own."

The major portion of the book is given up to "The Achievement of the Cinema," wherein the author gives his views on the work of such Directors as Eisenstein, Rene Clair, Fritz Lang and other Russian and Continental

Directors. With the exception of Chaplin, to whom three pages are given, no American is allotted a place. The work of D. W. Griffiths, for example, is not even mentioned, although Pudovkin, to whom the modern Russian film owes so much in his book on Film Technique, devotes many pages to an appreciation of this pioneer. Omissions of this kind do not strengthen the book as a critical essay.

In a postscript on the sound cinema some interesting, if controversial points are made on the application of sound to the motion picture, and a number of well reproduced "stills" complete the volume.

As this book is intended to be a serious contribution to the discussion of the cinema and its relation to other art forms, the absence of an index is to be regretted.

P. W. H.

TRAVEL FILMS FREE

A GOOD travel film is always interesting and adds just that touch of variety that lifts the ordinary programme out of the rut. Many societies which will be giving movie shows to their friends during the coming season may be glad to know that the Scottish Travel Bureau, 37, George Street, Edinburgh, has a library of Scottish Travel Pictures (16-mm.) from which they are prepared to lend, to *bona fide* clubs and so on, 400-foot films. No charge is made for the loan of these films for any period up to one week, but 6d. should be sent to cover the cost of postage.

HAVE YOU PLAYED CHUCK CHARGER?

No? Then this is how you do it. Take a film charger for a Pathé camera, remove the lid and the pick-up hobbin. Remove the spring from the bobbin and then replace the bobbin upside down, i.e., with the hollow part upwards, in the lower part of the charger. Hold the charger in the hand and with a smart jerk throw the bobbin and try to turn it over into its place on the flange. The illustration will give you the idea. It will be a little difficult at first but will come with practice. Introduce the



game to a friend or, when you are down at the club on one of those evenings when the leading lady fails to put in an appearance, get the other members on the game. The club treasurer might even make it a source of revenue, each player putting a penny down and the player getting the bob on in the least number of goes taking the kitty: less a percentage which goes to the club funds. Gambling! Possibly, but aren't nine ciné photographers out of every ten gamblers? At least I think they are, judging by the glad way they will shoot film without even a thought of the exposure meter.

H. W.



Members of the Newmarket Ciné Society on a "set"

*"Scrutiny of Cinema" by William Hunter. London—Wishart & Co., 10 John Street, W.C. (5/- net).

IT frequently happens that the owner of a miniature cinema outfit is asked to give a public performance—possibly in connection with the local church or school, or for some other charitable object—at which he is expected to give his own services and the use of his apparatus without charge. There is also the case in which a show may be given in public, from time to time, as a business proposition, *i.e.*, where the exhibitor expects either a definite fee, or else takes the whole or part of the admission charges. In both cases there are certain legal formalities to be observed, though their incidence will naturally vary with particular circumstances.

It may, at once, be said that the legal status of the miniature film is still ambiguous. At the time when the Cinema Acts were passed the home-movie was either not in existence at all, or certainly had not achieved its present popularity, so that no special provision was made for it. Nor have the official regulations since issued helped to throw any clear light on the position.

Licences

Speaking generally, the Cinema Act of 1909 is chiefly concerned with means for ensuring the safety of the audience, a point which naturally arises wherever a public performance is given, and one which has undoubtedly been emphasised by certain unfortunate occurrences which readily come to mind.

The official regulations made by the Board of Trade under this Act deal both with the suitability of the building for holding a cinema performance, and also with the safeguards to be taken against fire. As regards the first point, this is naturally a matter for the occupier or owner of the premises used, though the operator is also concerned with the second, particularly as regards the precautions to be taken with the projector.

The Act

The Act states that no cinema exhibition shall be given in any premises not expressly licensed for the purpose. A special provision excepts premises which are used "occasionally and exceptionally only, and not more than six days in any one year for such an exhibition."

But even under this proviso the occupier—or owner—of such premises must give notice in writing and not less than seven days before the date of the performance, to the Licensing authority (which may be the Council of the County or County Borough, or the local Justices) and also to the Chief Officer of Police of the area, and must comply with any Regulations imposed in writing by the Licensing Authority.

This portion of the Act is obviously directed to "casual" exhibitions of full-sized films, but since there is no definite authority for exempting the public exhibition of miniature or

HOME-MOVIES IN PUBLIC

The Legal Position

By a BARRISTER-AT-LAW

home-movie films from the provisions of the Act, the letter of these regulations must be presumed to hold good, though the spirit in which they are applied is in practice left to the discretion of the local authorities.

Section 4 of the same Act authorises any police constable—or any other officer appointed for the purpose—to



A famous amateur cinematographer at work. Lord Baden-Powell has long been devoted to 16-mm.

enter any premises, whether licensed or not, in which a cinema show is being given in order to see that the Regulations are being properly observed. Any person who prevents or obstructs an officer in carrying out this duty is liable to a penalty not exceeding £20.

Although the onus of securing a licence rests primarily with the owner or occupier of the building, the owner of cinema apparatus who uses or

allows it to be used in contravention of the Act, or of the conditions attached to the licence, is equally liable to a fine of £20.

Non-inflammable Films

It has been held that a licence is not necessary when non-inflammable films are used, but since the Act gives no definition of what is and what is not an inflammable film, this is a point which, strictly speaking, can only be determined by the Licensing Authorities. They should accordingly be consulted in any case of doubt. Accidents will happen—even with non-inflammable films—and then the existence of even a technical illegality may bring serious consequences in its train.

In this connection it may be mentioned that a conviction by the Folkestone Justices in 1912 was taken by the defendants on appeal to the High Court on the ground that it was proved by experiment that the films concerned would not burst into flame even when subjected to the concentrated rays from the arc-lamp of the projector—though a hole was burnt through at the point where the flame made contact, and smoke was given off.

The Lord Chief Justice upheld the conviction on the ground that the safety of the public was the main purpose of the Act, and that since there was no definition of inflammability in the Act, the results of the test applied to the films was sufficient in fact to support the view taken by the local Justices.

Precautions against Fire

The Official Order (No. 983 of 1923) sets out certain regulations to be observed in connection with the position of the projecting apparatus and the precautions to be taken against the risk of fire, though since these requirements were framed to meet the case of standard full-sized equipment they can hardly be held to have much practical bearing on the use of apparatus of the home-movie type.

But in the case of "a portable self-contained projector," which is the nearest approach made to the kind of apparatus now in mind, the Regulations insist that a clear space of at least three feet must be maintained around the projector, either by the erection of a suitable barrier or otherwise, inside which no unauthorised visitor must enter. Smoking is also forbidden inside this space.

This regulation is merely quoted to give some indication of what might possibly be expected even in the case of a home-movie performance—on the general ground that it is directed to ensure the safety of the audience.

Another Official Order (No. 361 of 1930) states that some responsible person must be left in charge during the whole time of cinema exhibition. In cases where the majority of the audience consists of children under

14 years of age, the number of attendants in charge must be sufficient to ensure the orderly and safe clearance of the hall in case of emergency. The attendants must be on duty so long as the premises are open to the public.

The Cinematographic Films Act, 1927

This Act is mainly concerned with questions of renting and registration of films in order to ensure the use of a definite quota of British films, and does not in general apply to the home-movie class of film, even when used in public. Anyone who is making a regular business of showing miniature films for profit, and is in doubt as to whether he ought to hold an Exhibitor's licence under the Act should inquire in writing to the Secretary of the Industries and Manufactures Department of the Board of Trade, London, S.W.1.

The 1927 Act quite definitely does not apply to films which merely depict news or current events, or natural scenery, or industrial or manufacturing processes, or scientific or natural history films. Nor does it apply in general to films which are used for purely educational purposes, nor to films which were originally exhibited in Great Britain before January 1, 1928.

Entertainment Tax

It may perhaps be useful to mention that entertainment tax is not payable when the whole of the proceeds are devoted to philanthropic or charitable purposes. Where the whole of the expenses do not exceed 20 per cent. of the receipts the tax is refunded. Nor does it apply where the entertainment is wholly educational (and on this point the Board of Education is the authority); nor where it is partly educational or partly scientific, and is provided by a recognised society, and not for profit.



Two interesting camera angles for snow pictures. Above, a beautiful example of "against the light" work, using the tree trunk to keep the sun out of the lens



Here we see how a shadow pattern thrown by the sun behind the camera can help out a picture composition

Tax is also not payable if the entertainment is for children only and the admission charge is not more than one penny per child.

Otherwise the following rates apply:—

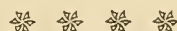
Charge	Tax
2d. or 2½d.	½d.
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Copyright

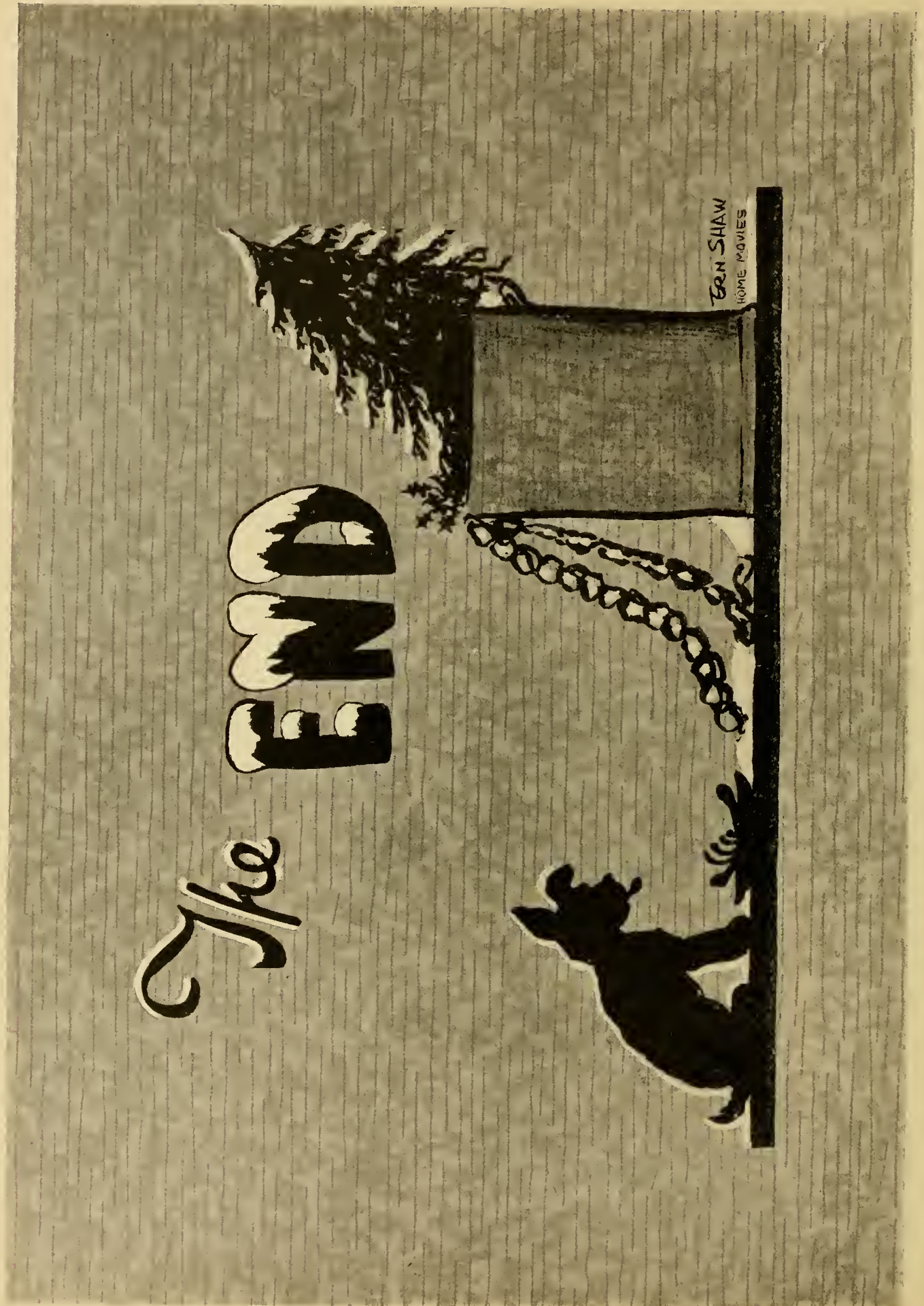
In some cases the question of copyright may arise, particularly where a hired film is shown in public. In general the public exhibition of such films is not permissible, unless admission is either entirely free or else 75 per cent. of the proceeds are given to charity.

Accordingly, unless special permission has been obtained from the owner, the showing of hired (as distinct from home-made) films for personal profit would constitute an infringement of the owner's copyright and may render the exhibitor liable to an action for damages.



Ciné Visitors to England

Dominion and foreign visitors who are visiting this country for the first time are invited to consult HOME MOVIES on any ciné problems arising during their visit. Assistance and advice will be willingly given on all exposure and purchasing problems.



A HAPPY ENDING TO YOUR CHRISTMAS FILMS.

PRODUCING A FILM

VI. THE CAMERA CONFERENCE

ANOTHER useful thing which can be done in this Camera Conference is to draw ground plans of all sets and mark out the camera positions for every scene. This saves time on the floor and forces one to visualise before shooting what one is to do. Here is a simple illustration of the method. (Fig. 1.)

The angles represent the suggested camera positions and the numbers represent the serial numbers of the scenes. Scene 1 is of someone coming into the room from the door; Scene 4 is from the same position. Scenes 3, 5 and 7 are shooting at characters over the table; Scenes 2 and 6 are of someone by the window; Scene 8 is a medium long shot of all the characters together.

This method of marking your camera angles enables you to see at a glance how many camera positions you will require. If you shoot the scenes in strict numerical order you will be moving your camera eight times; if you study this chart you will see at a glance that you need only take up four positions. For instance, you line up your Scene 1, shoot it, and then carry on with Scene 4 from the same position. You may need to vary it slightly and you may have a brain-wave on the set and decide to do Scene 4 from an entirely different angle, but for the most part you will find yourself much helped by this chart.

This question of marking set-charts should be decided at a Camera Conference, but it is not necessary to do the actual marking until the set is erected and dressed. Personally, I prefer to do this at the end of a day's shooting, in preparation for the next day's work.

Rehearsals

The usual procedure, both in "silents" and "talkies," is to go straight on the floor of the studio when all is set and rehearse each scene there for the first time. With talking films all artists are expected to be familiar with their words, and with silent films most of the principals have had a script to study, but to rehearse beforehand is the exception rather than the rule. In the early days of talkies there was a definite move towards establishing pre-shooting rehearsals as a rule, but gradually this is being given up.

Why this should be, I fail to see.



The cameraman and the director confer on a make-up problem

THE SIXTH ARTICLE OF THE IMPORTANT SERIES WRITTEN EX- CLUSIVELY FOR "HOME MOVIES"

By

**ADRIAN
BRUNEL**

Even in the comparatively early days of silent films I advocated rehearsals, but the idea was usually considered fantastic or, at the best, interesting academically. So far as I know hardly any directors adopted it, and yet the one time I did it myself I got better and quicker results, but I never had the chance again until talkies came in.

The thing to do is to hire or borrow a large room, preferably an artist's studio, and mark off with chalk or tape the approximate dimensions of your proposed sets. Then arrange what furniture you have available in the positions you visualise it occupying on your actual set.

After you have had a general reading of your script, you can get to work

on your rehearsals, and I think you will find that the results are well worth the trouble. In the case of rehearsing for talkies, it is advisable to have two or three readings of the script so that you can familiarise your artists with the words they have to say and at the same time advise on and correct intonations. Afterwards, when you rehearse in your improvised sets, you can devote your time to working out the mechanics of the movements of your artists in your proposed camera set-ups.

Production Problems

The problems that confront the director in shooting a film and in directing his artists are amazingly similar in silent and talking films. The differences in the technique, however revolutionary the change in the medium may be, are obvious and few. In a silent film the director should first and foremost strive to keep his artists silent. He must not let them talk—it is just so much jabber and chin-wagging when seen on the screen. He should endeavour to force his artists to *think* any words they would utter.

In a talking film, whether your preference is for a little dialogue or a lot, the director's task is to get the words spoken naturally and clearly. This is not so easy as it looks, for naturalism and clearness are apt to cancel each other out; and there is one thing in particular that militates against both—the unresponsiveness of the microphone. For instance, an artist turns his head away from the microphone in a movement that seems the only way to speak the words naturally, when the recordist tells you he can't hear the words. The only solution seems to be to set up a second microphone, but this will entail half a dozen "mikes" before you've finished doing your scene "naturally." So you have somehow to contrive to seem natural, while being clear and audible.

Another problem in shooting dialogue pictures is in hiding the microphone or, if it is mounted on a "boom," in eliminating its shadow as the man working the boom moves it about while following the artists.

Apart from difficulties of this nature your problems in shooting sound pictures are primarily the same as those arising in the shooting of silent films. I propose, therefore, to continue

my suggestions from the point of view of the silent film director, and will only deal with talkie technique parenthetically whenever occasion arises.

The simplest plan will be to take the sample sequence I have previously outlined (see October and November issues of HOME MOVIES), and tackle them scene by scene. I would recommend you to refer to my notes in analysis of these scenes, as there is much that I give in explanation to the scenario-writer which the director could study.

Scene 1 is a *distant shot* of a cottage on a hill. The thing is to get an effective *picture*. Composition is the keynote. In order to emphasise the distance or the isolation of the cottage, you will need to include a great deal of sky. If you are using panchromatic negative and have a nice pattern of clouds in the sky, they will make a picture for you: but if you are not using panchromatic stock or the sky is cloudless, you may find that expanse of skyline likely to spoil your picture. To remedy this you can resort to the old dodge of breaking up your sky with a foreground piece such as the bough of a tree. If there is no tree handy with a convenient bough at the angle you want to shoot, then you can chop down a small bough and erect it in front of your camera, fixing it at a natural angle along the top of your picture.

Scene 2 is a closer shot of the cottage—an ordinary *long shot*. The cottage by itself may form quite an interesting picture, but unless I wanted to stress the complete loneliness of the place, I would try to induce some well-behaved cat or dog to lie down by the door or to walk nonchalantly about, while my assistant drove some geese or chickens into the scene, keeping carefully out of the picture himself. (I am conscious that I may be accused of pandering to the low-brow tastes of animal lovers. Let me confess here and now that I like to see animals on the screen, though I hate having to "direct" them. They have a nasty habit of destroying your continuity in matching—that is, in the junction of two consecutive scenes. And while I am about it, I may as well confess that I am not a high-brow.)

Scene 3 shows Mr. Jellacott coming out of the front door. You should contrive this shot so that we do not see too much of the actual interior, or your art director may curse you, for he will have his own idea as to what the living room inside looks like. It will be advisable to remove any very recognisable piece of furniture or decoration that is visible and which cannot easily be duplicated.

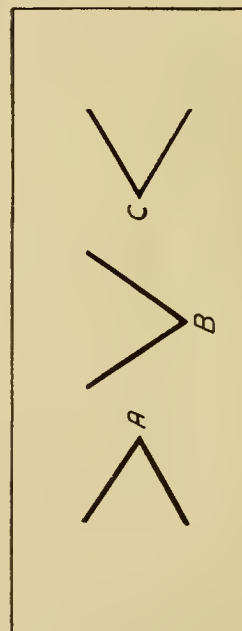
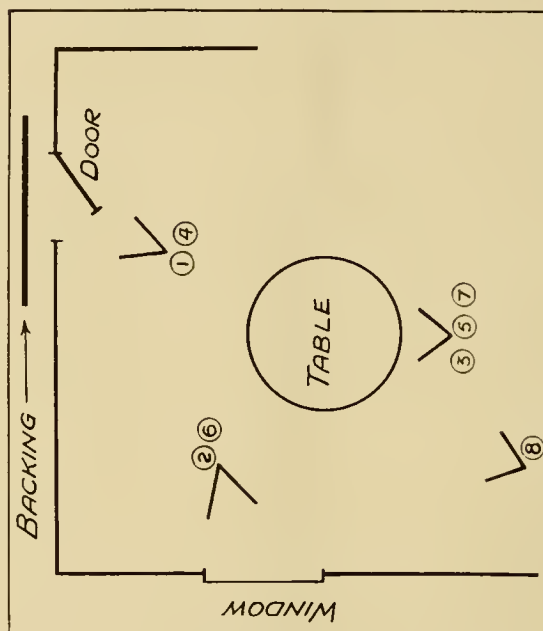
Scene 4 is a C.M.S. of Jellacott, looking around as if he were seeking someone with his eyes. Be careful of the level at which his eyes are directed; the tendency in close shots of this kind is to look too low.

Most cameramen make a habit of fixing their camera at a height that

represents the eye level of the person being photographed, or, in the case of groups at an average eye level height. As a rule this is sound enough, but there are many reasons for breaking away from it. In close shots it may be advisable to have your camera higher or lower than the artist's face in order to get a more becoming picture—so many artists are out of drawing, you will find. Possibly you don't mind this, or you may even desire it, in which case I will remind you that the camera is inclined to exaggerate in close shots.

It is obvious that when you have two cross-cutting close-ups of a tall person and a short person looking at each other, you may need to shoot slightly up or slightly down, but you can sometimes exaggerate this in order to emphasise a character's greatness or smallness.

In "Storm Over Asia" Pudovkin



Figs. 1 and 2.—This angle is the conventional sign for indicating a camera angle, the points A, B, and C representing the approximate position of the camera, and the angle representing the direction of shooting

did this with the same artist, shooting down on his central character in the early part of the film and, later, shooting up at him when this character was assuming an ascendancy in the drama.

Scene 5 should be a sufficiently long shot to convey the sense of distance from Jellacott, but not so far as to prevent our getting a fairly recognisable impression of the two characters shown, of what they are doing and of the basket on the ground.

For Scene 6 you should get as close as you can in order to reveal your characters and what they are doing in detail. You may find that if you were to photograph them in this scene in *exactly* the same positions as they were in the long shot, they might be too far apart to compose well in a sufficiently close shot. You can then "cheat" them nearer—that is, bring them closer together and photograph them at a slightly different angle from the previous scene.

So long as the position of their bodies and limbs is the same, any slight adjustment of their relative positions will not be noticed. This business of "cheating," if carefully managed, is one of the greatest assets to the expert director and cameraman. Go slowly with it, but persist. When you have mastered the art of "cheating" and are sure of yourself, you will have acquired one of the most valuable "tricks" of cinematography. And remember, "cheating" does not only apply to the position of characters, but to the position of the furniture and other objects in your sets. In a long shot, you may have a settee in the centre foreground; your next shot may pick up two characters from a different angle walking from the settee to a door. For the second shot you can "cheat" the settee nearer the door in order to facilitate or expedite your characters.

In Scene 8—a M.C.U. of Alan and Jill—you may "cheat" them even a little closer than they were in Scene 6. Be careful of the direction of their eyes. They look down, so see that the glance downwards is marked and deliberate.

Scene 9 is obviously shooting down. In Scene 10, see that the characters do definitely look up from the ground to the right—that is, to the right of the camera or screen. This is a job for the Continuity Girl to watch carefully.

Scene 11, like Scene 3, is a M.L.S. of Jellacott at the door of his cottage. If you are in a hurry you will naturally take Scene 11 immediately after doing Scene 3 and without changing the position of your camera, but if you have the time it is always advisable to change the angle slightly. The more you vary your background the better, particularly for a scene in which the action is not in itself interesting.

Scene 12 should be at a different angle from the previous full long shot of Alan and Jill (Scene 5). Scene 13 must exclude Alan and Scene 14 must exclude Jill—so that you may cross out these two scenes easily with the maximum speed and effect. Always keep in mind the fact that you have to edit your film one of these days!

Scene 15, which is an insert, need not necessarily be done on location. Inserts are generally shot at the end of the picture and often it is the Editor who supervises the shooting and not the Director. Sometimes it is impossible to shoot your insert without the actual background, in which case the Assistant Director must have everything ready for shooting it on location or on the set. In the case of this scene, he would have to be prepared with special black pencil and possibly paper that is slightly tinted, so that the writing stands out clearly and is not obliterated by an halation from dead white paper. He will also need to preserve the piece of paper used for a later scene.

In Scenes 16 and 17 watch carefully the direction of the characters glances; and in Scene 17 it would be as well to have Jellacott approaching the camera for a few feet and then stopping in his C.M.S. position. It is not always easy for artists to gauge exactly where their ultimate camera position should be; it is advisable, therefore, to mark the place on the ground and have the artist rehearse his approach, measuring out the three or four paces so that he may get the mechanics of this action naturally without having to look down at his stopping place mark.

Scene 18 is one of those simple scenes that are a test of a director. Here are three characters in M.L.S.—a fair distance from the camera, that is—and yet the expressions,



Victor Saville discussing a shot with his continuity girl during the filming of "The Good Companions"

attitudes and actions of all must be clear, cut, natural and effective. It must run smoothly and quickly, but yet not hastily.

While Scene 18 depends primarily on the Director controlling and watching the concerted actions of his artists, so does Scene 19 depend primarily on the artist. The Director may still control and suggest in such close-shots of an individual artist, but if the artist and the Director know their jobs, the Director's position is more that of a mirror for the performer.

Scene 20, on the other hand, is an example of where the Cameraman becomes the principal contributor—

as in Scenes 1 and 2. The director says what he wants, but it is primarily the Cameraman who "makes the picture" of such a shot.

Scene 21 has Jellacott in the foreground, with Alan in the background. You should be careful to arrange the composition of this shot so that the two figures balance and so that Jellacott does not at any time obscure Alan. Since Jellacott is in the foreground, he will be "acting with his mind," for although it is not a close shot we see sufficient of his face to read his thoughts, particularly as we know, from what he reacts to, what his thoughts are likely to be. As for Alan, he is in the background—a more distant figure—and will therefore be acting with his limbs. His actions will give us the clue to what is passing in his mind.

This brings us to the end of the first sequence, which is wholly exterior. I suppose exteriors are on the whole easier to shoot than interiors, or would be if the weather were more reliable. They are certainly pleasanter from most points of view, and providing one gets a break with the weather, they are decidedly cheaper.

There is a theory in the film studios that it is impossible to play dramatic scenes in exterior. I disagree. I admit that to play dramatic scenes against an expensive background—one that may reasonably provide an unexpected distraction—may be a dangerous policy. If there is anything in this theory, you should endeavour to play dramatic scenes fairly close to a background that excludes the possibility of interruption—against a wall, a house, a clump of shrubs, a tent, a sand bank or any object that confines the characters and excludes the horizon.

(To be continued)



Richard Beville, co-director of B.I.P.'s "Radio Revue," sees that Florence Desmond gets "that final touch." Notice the identification board

THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN (B.Sc., Eng.)**

Author of "Talking Pictures," etc.

EDITOR'S NOTE: This is the third of a new series of articles of great value to all amateurs experimenting with home talkie apparatus. The first article appeared in our November issue.

IN the last article we described the principles of the mechanical side of sound-on-disc reproduction and dealt in some detail with the construction of the disc itself and with electric pick-ups or reproducers. From the pick-up the electrical impulses generated by the record grooves pass to the amplifier usually *via* a volume control. We need say very little on volume controls since there are many excellent examples on the market. It is not wise, however, if one is buying separately to economise unduly. A poor or inefficient volume control may cause a lot of trouble through crackle, uneven working and sometimes a type of fading similar to that experienced in radio work. A minor improvement to most volume controls may be effected simply by the fitment of a larger knob or handle than is usually supplied. If the illusion is to be good a careful control of volume is necessary and this has to be made in the dark. In professional equipment a large handle several inches in diameter is fitted to the volume control or "faders," as they are called. It is not too easy to manipulate a thumb knob to a nicety when one is otherwise fully occupied with the running of the projector and afflicted with a certain trepidation at the beginning of each disc.

The Amplifier

Much could be written on the subject of amplifiers and their application to the home talkie. It is not, however, the purpose of the present article to deal with the methods of amplifier construction, but instead to discuss a few points on their selection and adaption for our particular purpose. Perhaps the first question likely

to be asked is "What sort of amplifier is necessary for domestic sound-on-disc picture projection?" The answer to this is that almost any good amplifier will do providing its response curve is reasonably linear and its output sufficiently great to produce sound of a volume adequate to cause the correct illusion in relationship to picture size. You may forget all ideas of multi-valve amplifiers for two modern valves are sufficient for all home talking picture requirements especially when the amplifier is driven direct from the mains. If we have perforce to work from batteries then possibly a third valve may be employed with advantage, but since this would be placed in parallel or push-pull it does not count from the point of view of stages.

There are many first grade amplifiers on the market at reasonable prices, for in the past few years development in this direction has been very rapid due chiefly to the increase in popularity of the radiogram. It must be emphasised, however, that for talking picture work a better quality reproduction is required than for the simple electric reproduction from records without picture—this at all events is the experience and opinion of the writer. The dual illusion of both sound and scene appears curiously enough to excite criticism of the sound. Probably readers will in this respect remember the hostility so many people displayed towards the early talking pictures.

The second point deals with the size of the amplifier or, in other words,

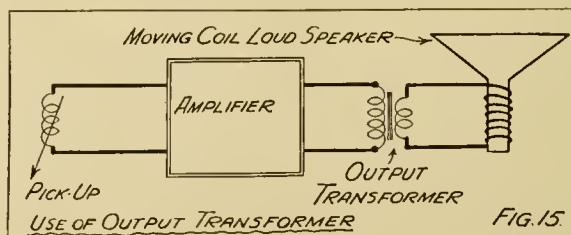
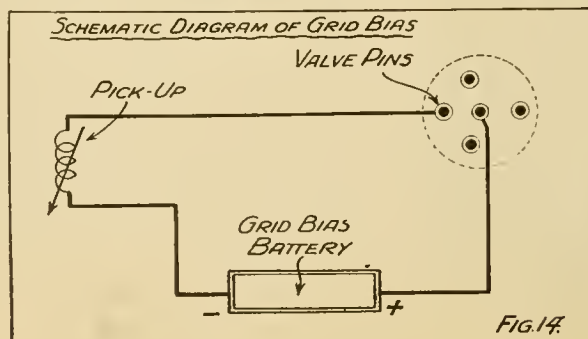
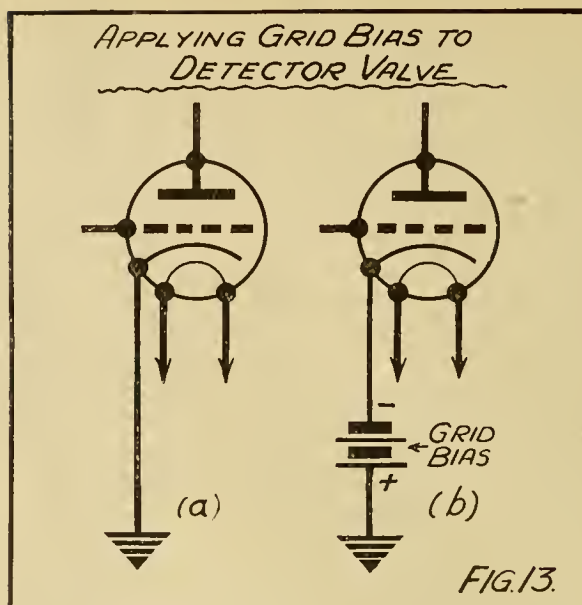
its output, which depends upon the characteristics of the second valve. For really serious home talkie work an amplifier should have an output of at least two watts. For comparison purposes we may say that the smaller two valve mains radio sets have an output of about $\frac{3}{4}$ watts while the modern indirectly heated pentode valves approach 2 watts and are if employed in a suitable circuit adequate for talking picture amplifiers. Of course, if one already possesses a radiogram or electric gramophone the question of an amplifier does not arise since generally speaking one needs merely to plug in the 16 inch pick-up and if necessary use a separate loud speaker.

For those interested the following formula may be used for estimating the output of amplifiers:—

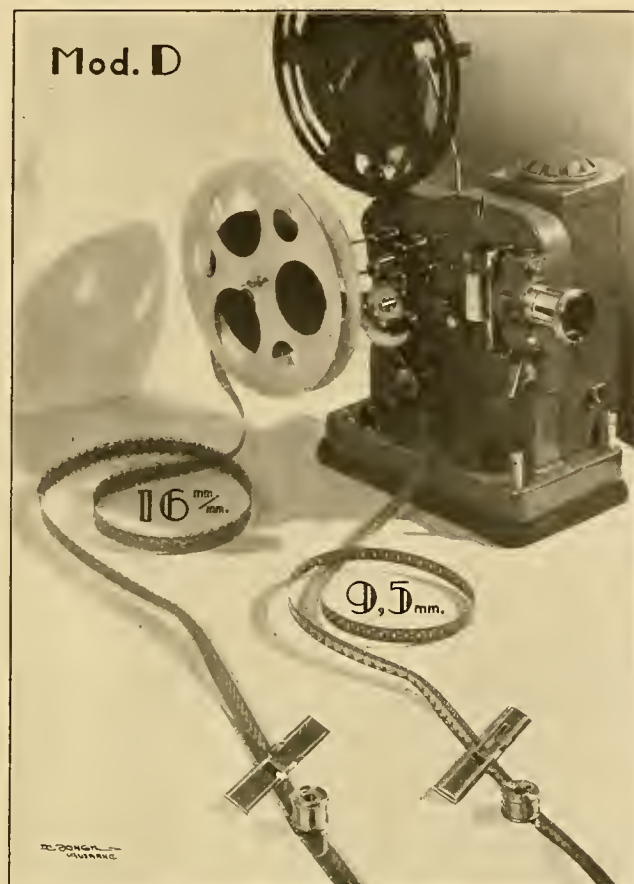
TRIODE VALVES.—Output in watts = $\frac{\text{anode current in milliamps} \times \text{anode volts}}{5000}$

PENTODE VALVES.—Output in watts = $\frac{\text{anode current in milliamps} \times \text{anode volts}}{3000}$

It must not be thought that the 2 watts mentioned in the preceding paragraph constitutes a definite *law*. For very small rooms—which probably means a small size picture—something less might serve, while for larger rooms



The diagrams illustrating this article are drawn according to the current conventions in audio-frequency work



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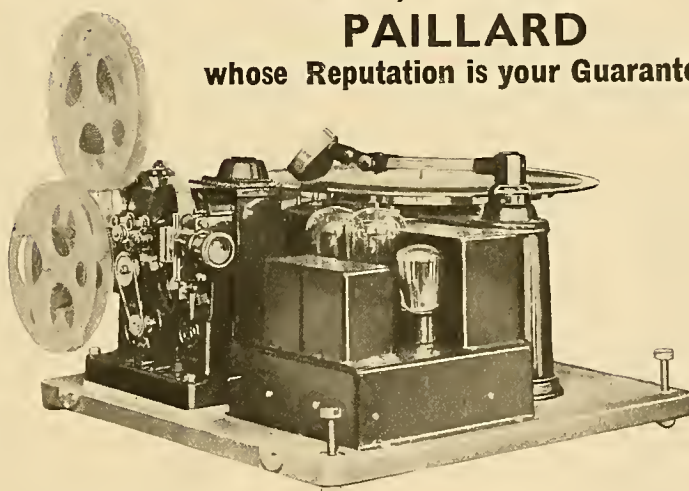
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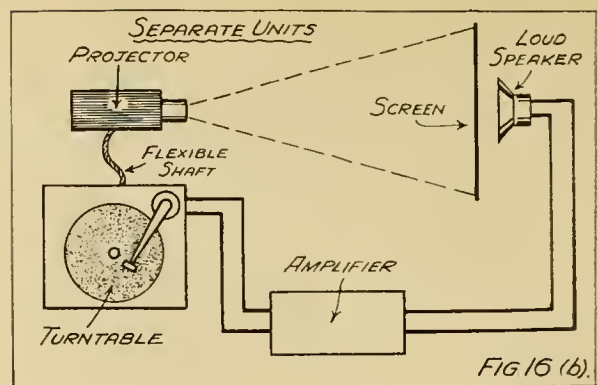
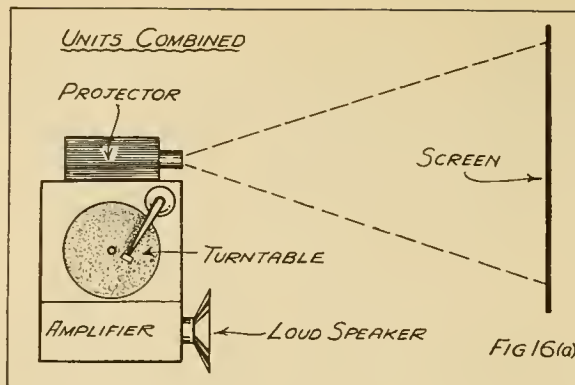
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a more powerful amplifier would be necessary. It is interesting to note that in commercial home talking picture sets the minimum wattage output is usually 4 and the maximum 12.

Radio Connections

Manufacturers of sound-on-disc equipment have arranged matters so that the apparatus may be purchased in the unit form. By this we mean that we can obtain a complete synchronised turntable and pick-up without having to take also an amplifier. If one already possesses a first-class radio set then obviously it is waste to buy another amplifier. Of course in matters of this kind so much depends on the amateur. Although personally we prefer to keep home talking picture kit apart from a radio set, there are many who prefer the compactness and economy achieved by adapting one's radio.

Most modern radio sets possess pick-up terminals and if this be the case connection is very simple—indeed precisely the same as one follows when using the radio set as an amplifier for ordinary electric reproduction. If however, your set does not possess these terminals some care must be taken, the reason being that a change in grid bias is necessary before a detector valve can be used as the first stage valve in a LF amplifier. At A in Fig. 13 is shown an indirectly heated mains valve in the position of detector where it will be seen that the cathode runs directly to earth. For converting the valve for amplification purposes

the method shown at B in Fig. 13 can be used where it will be seen that the cathode is broken and a grid bias battery inserted with the positive to earth. The amount of bias of course depends upon the type of valve and can be obtained from the manufacturers' pamphlets supplied with or marked on the valve carton. It is usually of the order of 1 or 2 volts. Adequate bias can be applied by inserting a resistance in the place of the grid bias battery, but this involves loss of anode volts and under certain circumstances is likely to disturb the rest of the set. It should not, therefore, be practised by those not fully acquainted with amplification principles.

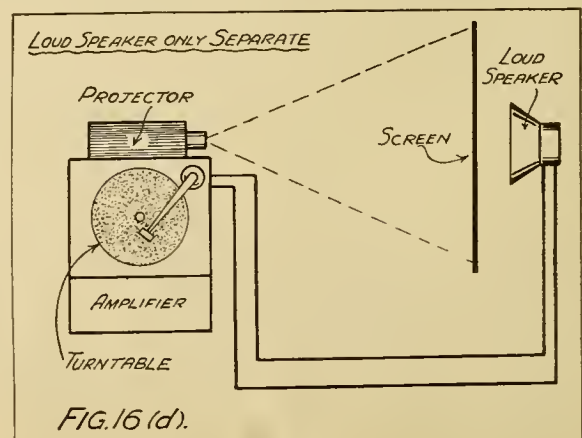
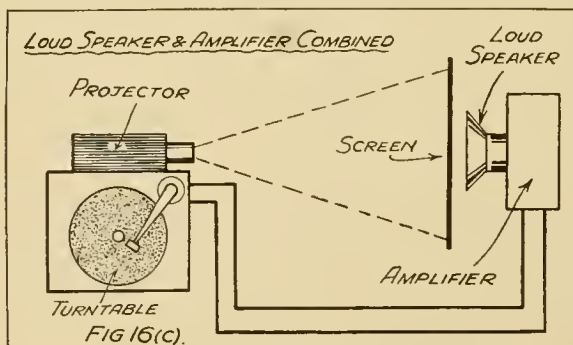
The easiest way of changing a detector valve is to use an adaptor which is supplied by several of the advertisers in these pages. An adaptor is nothing more or less than a plug with a blank position for the grid of the detector valve. Thus simply by pressing an adaptor to the detector valve-holder one isolates the aerial connections and produces the results shown schematically in Fig. 14.

Nothing further need be said on the subject except that in the case of a superheterodyne radio using two detector valves, it is the second detector which should be adapted. As a matter of fact this class of set is somewhat complicated and unless the amateur is sure of his ground it is well to obtain manufacturers' advice. Actually, of course, superheterodynes are fairly expensive and nearly always equipped with pick-up input terminals.

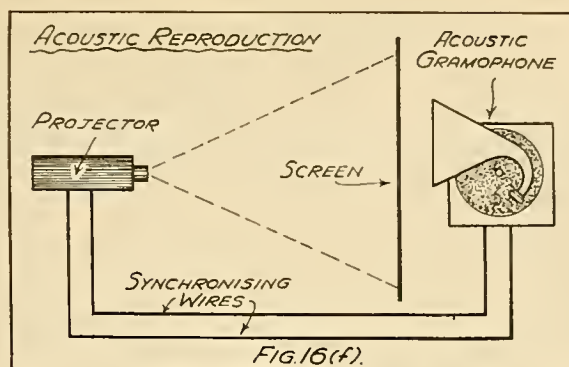
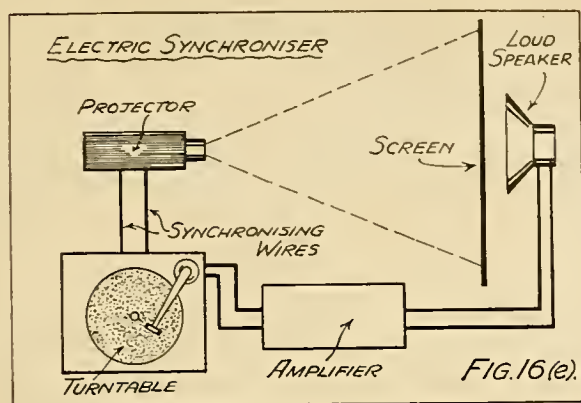
The Loud Speaker

Much more has been written on the subject of loud speakers than on home talkies and we do not propose greatly expanding the field. Roughly speaking there are three types of loud speaker on the market to-day which we might classify as moving iron, inductor, and moving coil. For radio purposes each have their respective merits, but in our opinion for home talking picture work the moving coil loud speaker is the only one capable of giving really first rate results. If you are contemplating fitting up a sound-on-disc set and do not possess a moving coil loud speaker then we would earnestly advise you to make the purchase. There are many good ones available though we would suggest that in general those with the largest diameter diaphragm are likely to produce the best results. There is no difference in performance between the separately excited and the permanent magnet type, but the latter, although usually somewhat higher in purchase price, is more convenient since only one pair of leads is necessary from the amplifier. Further if one is compelled to use a battery amplifier separate field excitation is practically out of the question and a permanent magnet then comes in very handy.

If your existing amplifier or radio set already works a loud speaker it is an easy matter to arrange a throw-over switch from the output transformer. Alternatively it may be mentioned that nearly all moving coil loud speakers can be obtained complete with attached output transformer and



Alternative methods of using the amplifier with disc apparatus. Both are used in 16-mm. apparatus now on the market



A very early experimental set-up

this is naturally the best arrangement. Fig. 15 shows diagrammatically the electrical arrangement of pick-up amplifier, output transformer and moving coil speaker. The function of the output transformer is to reduce the high voltage of the output valve and make it suitable for the low resistance speech coil of the moving coil speaker. Do not make the mistake of trying to attach the moving coil speaker direct to the output of an amplifier—the results are usually sad for the loud speaker! Not every output transformer is suitable and the design actually depends on the characteristics of the output valve and the impedance of the loud speaker speech coil. For practical purposes it is sufficient to obtain a transformer suitably wound and of a ratio that gives us pleasing reproduction. If one is at all doubtful on the matter a multi-ratio transformer is advised. By the way it may be mentioned that transformer ratios usually employed vary between 20 to 1 and 60 to 1 and thus are quite different from intervalve transformer which commonly range from 3 to 1 to 8 to 1.

Unit Arrangement

There are several ways of arranging sound-on-disc units. For compactness we might lump them altogether as shown at *A* in Fig. 16 where we have projector, turntable, amplifier and loud speaker mutually adjacent. This, however, is definitely bad, for the loud speaker is at one end of the projection beam and the screen the other, hence all illusion is lost. At *B* in the same figure we have the projector flexibly coupled to the turntable unit and the amplifier lying between the turntable unit and the loud speaker. One would usually get this arrangement when making up one's own equipment. A particular case of *B* is shown at *C*

where the amplifier is brought close to the loud speaker. Incidentally this method finds particular application in portable sets since projector and turntable unit go into one suitcase and amplifier and loud speaker into the other. It possesses the disadvantage of long pick-up leads which may possibly pick up interfering noises. This can, however, usually be overcome if the leads are encased in flexible wire, metallic braided, or alternatively in lead covered wire if the installation is of a more permanent character. The majority of the sets on the market to-day fall within *B* and *C* although at least one, the Bolex-Paillard, follows the scheme of *D* in which projector, turntable unit and amplifier are combined and the loud speaker alone is separate. At *E* we have another possible arrangement in which the turntable unit is separated completely from the projector. So far as the writer is aware this method is not yet employed in any home talkie set on the market since it of necessity involves electrical synchronising because a flexible shaft can be used only for a short distance. The method has, however, been used successfully on experimental models. The last arrangement shown at *F* illustrates the use of an acoustic or horn type type gramophone where the latter is of necessity at the screen end and the projector at the other end, there being no loud speaker or amplifier in the ordinary sense of the word. This again involves electrical synchronisation not yet popular but, in the opinion of the writer likely to be heard of in connection with home talkies in the not too distant future. In this particular case an arrangement would have to be made for controlling the starting of the projector from the gramophone.

In our next article we shall deal in some detail with the operation of

sound-on-disc equipment and with the usual methods employed for keeping it in good running order.

(To be continued)

THE CINÉ AND THE SCHOOL

AN interesting application of the cinema in the life of a large school was seen at Lowestoft Secondary School recently, when a company which included the Mayor and Mayoress, members and officials of the Joint Higher Education Committee, His Majesty's Inspectors and others interested in local education were the guests of the headmaster and staff. The important film of the evening depicted the recent cruise of the s.s. *Neuralia* to the northern capitals in which a school party participated. An excellent idea was gained of the activities of the ports visited and of the geographical settings of the Scandinavian towns. Scenes were included of the palaces and principal buildings, traffic and other features of interest such as the Tivoli Gardens, Copenhagen, where the recent British Exhibition was held. The film portrays in a manner which no amount of reading can convey the amazing area of waterways around Oslo and Stockholm. Many of the islands along the 50 miles of channel to the latter city showed very well and the photography was sufficiently good to show the nature of the coast in detail. Films of a more personal nature included Speech Day, 1932, the Athletic Sports and the Swimming Sports. Excellent "close up" shots of the late Sir Donald Maclean and Miss Councillor Doughty on one of these occasions added to the historical value of the films and were received with sad but keen interest.

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NEW CINÉ APPARATUS

TESTED AND REVIEWED

This section is devoted each month to impartial tests and reports on cine apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment

A Good 9½-mm. Titler

JUDGING by the numerous requests for information received by our Service Department, there is a big demand for a simple titling apparatus for use with the Pathé B Motocamera using artificial light. The Cinecraft Title Maker, which we have received for test from Cinecraft Supplies, Camera Corner, Palmers Green, N.13, would appear admirably to fill the bill.

It consists of a stout wooden base-board, arranged to hold the camera at one end in exactly the correct position and at the other a title mask holder accurately centred. A lighting bar complete with sockets, flex, plug and reflector shades is arranged immediately in front of the mask holder, and, using two 100 watt pearl bulbs with an aperture of f/3.5 with ordinary orthochromatic film, an excellently exposed title can be obtained. The half-metre portrait attachment is used in this case.

This apparatus alone would make a wide appeal, but the makers have also provided a title mask, title card, title sheets, special black ink and a suitable lettering pen. The title sheets are ruled with fine blue lines and being of a translucent nature can be placed over the titling card and the various letters and designs traced through. Thus no skill in lettering is needed in order to turn out first-class titles in a short space of time, and the blue guide lines do not show in the finished titles. The whole apparatus (excluding the two 100 watt lamps) sells for one guinea, and can be fully

for which are Messrs. R. F. Hunter, Ltd., makers of the well-known "Celfix" screen, is admirably suited for this work, as we know from personal experience of this camera over a long period.

Several models are made in two different sizes, one taking pictures 2½ inches square and the other 1½

★
The Cinecraft
Title Outfit with
a Pathé B Camera
in position
★



inches square, it being possible in each case to take twelve pictures on a standard film, the film itself being automatically moved forward from picture to picture. As the camera is fitted with the finest Tessar lenses, perfect enlargements are obtainable, and thus one obtains the advantage of high-grade pictures with great

In a phrase: a short life and a gay one! The life of the lamp, as a matter of fact, proved to be sufficiently long to enable a good deal of useful work to be done, and the very low loss of replacement led to considerable popularity for this method of illumination.

Messrs. Kodak, Ltd., in conjunction with a well-known firm of lamp manufacturers, have developed this idea and are now marketing a special lamp known as the "Photoflood," designed to run on any normal house voltage. Actually the lamp has a normal wattage of 150, but being over-run by about 60 per cent. its consumption is somewhat higher. Due to the filament being heavily overloaded, it gives about three and a-half times the light of an ordinary 150 watt lamp, while the actinic power from the over-run filament is even higher than would appear to the eye. As the current consumption is well within that allowed by the ordinary house wiring and as, moreover, a safety fuse is incorporated in the cap of the lamp, it can be used in any ordinary house without the slightest risk.

The normal life of this lamp is approximately two hours, which is more than sufficient to allow for the exposure of twenty 100-foot reels. New bulbs cost 7s. 6d. for any voltage from 100 to 250, so the cost of replace-



★
The British Talkatome
Home - Constructor's
Outfit
★

recommended as a good job at a very reasonable price.

A Camera for "Stills"

Many cinematographers are also "still" photographers, and every cine society needs to take "stills" in the course of its film productions. The Rolleiflex camera, the British agents

economy in material. The prices vary with the lens fitted, a typical case being the 2½ inch model with a Tessar 4.5 lens which sells for £20. This may seem a lot of money for a small camera, but actually the quality and workmanship is such, and the results obtained so good, that it is not by any means dear at the price.

ment is by no means high. Using one Photoflood lamp and a reflector with a 1.9 lens, portraits can be taken about 4 to 6 feet from the subject, while with two lamps suitably arranged a group of four people seated at a small table comes well within the capabilities of normal apparatus. Diagrams showing suggested positions of lamp and subject are included with each lamp.

In our test, an excellently exposed portrait of a child was taken, using one lamp in an ordinary shade fitted above a table covered with a white cloth, using a Siemens camera and an f/2.8 lens, the white tablecloth serving as an admirable reflector to lighten the otherwise heavy shadows on the under side of the face. We foresee a big future for these lamps, which will do much to popularise indoor cinematography by artificial light, and they can be fully recommended. As mentioned above, the price of the lamp for any voltage is 7s. 6d.

A "Super" Lens for the Pathé Lux Projector

From Mr. A. O. Roth we have received for test and report a Meyer Kino-Plasmat f/1.5 aperture lens with a 22-mm. focus designed to fit into the Pathé Lux projector mount. This, in common with all Meyer products, is beautifully made, giving a perfectly defined uniform image over the whole picture with markedly increased illumination over that of the lens usually fitted. The relatively short focus of

22-mm. enables a very large picture to be obtained at a much shorter distance than that required for the normal lens—a facility which will be appreciated by those who have to use their apparatus in a confined space.

For those who desire to get the very best from the Lux projector, this lens can be recommended. The price is £9 15s.

We have also had an opportunity of testing the Meyer Kinon III of

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1 1/2-inch focus, designed for use with Bell & Howell projectors, the lenses provided with which normally have a focus of 2 inches. Here again we remark the excellent definition of this objective, which enables—as in the previous case—a large picture to be obtained at a short distance from the projector. The price of this lens is £6 10s. and is also obtainable from Mr. A. O. Roth. Both lenses can be fully recommended for the purpose for which they are designed.

Home Talkie Unit

From British Talkatome, Ltd., whose address, by the way, is now 89-91, Wardour Street, W.1, we have received for test their new Home Constructor's Unit for Home Talkie apparatus, consisting of the turntable, flexible drive and the necessary internal gearing for operation. It is a comparatively simple matter to fix this in a suitable cabinet on which the constructor can fix his own tone-arm, electrical pick-up, volume control, etc., and, as adaptors are available for any of the standard projectors, the construction of complete disc reproduction apparatus for plugging into one's own wireless set (so as to use the wireless speaker and amplifier) is quite practical. The price of the apparatus described is £9 17s. 6d.

Offer of Films

Mr. C. D. Dixon, of 36, Cotton Street, Denby Dale Road, Wakefield, is willing to loan free to readers 300-foot 9 1/2-mm. films, taken by him while cruising on the Norfolk Broads. These are: No. 1, "Cruising on the Broads," and No. 2, "Broadland," a continuance of No. 1, and they may be loaned singly on receipt of 6d. to cover postage. Each applicant may retain the film for seven days, and distribution will be in the order of receiving application. Ciné Clubs may book these films for any particular date.

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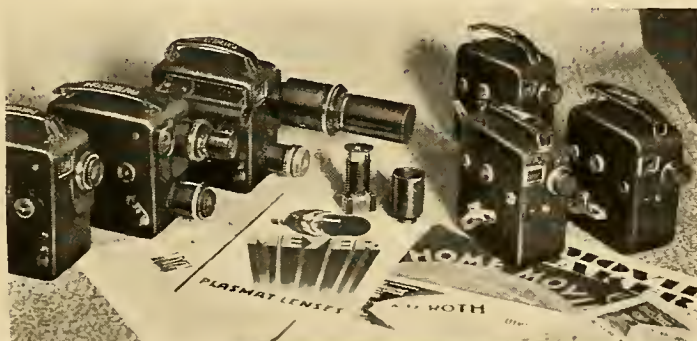
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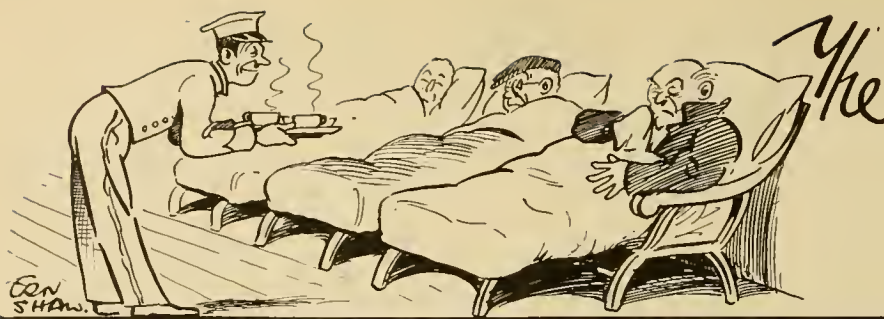
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The MERRY REEL

"BRRRRR," shuddered Mrs. Motherspoon-Waterbiffle (pronounced, you will remember, Moon-Wiffle), "I do wish that I could get warm. And to think that the coldest and wettest months are still in front of us!"

We all shuddered in sympathy and mopped our afflicted noses.

"Tell you what," snorted General Gore-Battleby, "let's all—atishoo!"

We did, but when I was recovering after about the nineteenth sneeze I told him that I didn't think much of that as an idea.

"Confound you," bellowed the warrior, "I didn't mean let's all sneeze: what I meant was let's all ATISHOO!"

"Seems very much the same thing," I murmured.

After a break of fourteen non-stop the General told us that what he really meant was it would be a great idea if we all went on one of those jolly cruises in search of the sun.



—what I mean is, let us all ATISHOO!!

"Listen to this," he cried, pulling a pamphlet from his pocket: "Have you ever watched the moon rise behind the Doge's palace at Venice whilst listening to the age-old songs of the gondoliers?"

"Hi!" called the Vicar, "it's sun we want, not moonlight."

The General flicked over two or three pages.

"Have you ever seen the sun rise—?"

"No," I cried, "and don't want to, not at this time of year, at any rate."

The rest of the meeting supported me heartily.

More pages were flicked over.

"Have you ever sipped your bock on the glorious Cannebière at Marseilles—?"

"Go on," I cried, "you're getting warmer. A few more pages and you'll give us something really good."

"Have you ever basked in the early spring sun at Naples or Tri-
poli—?"

Every one made appreciative noises or gestures.

"Anyhow," said the General, "I think it would be a jolly good idea if we went on the perfectly wonderful cruise for which the *Pompostic* is sail-



Our dear Vicar has worked himself to the bone

ing to-morrow week. We will have a marvellous time if we all atishoo!"

"We can do that at home," we groaned in chorus.

"I mean, if we all take our ciné-cameras with us. Now let's see which of us can join in this topping—atishoo!"

We were unanimous about joining in.

"I mean," continued the General, "which of us can come on this marvellous cruise?"

Most of us declared that we would manage it somehow. The only little difficulty that presented itself was that which concerned what the poet Tennyson terms our ghostly men.

"I am shaw," sighed the Vicar, "that our dear curate has well earned a little holiday. Both of us, of course, cannot absent ourselves simultaneously from our duties. Poffle shall be with you to revel in sunshine, whilst I will stay behind in body but be with you in spirit."

Though these were noble words, he managed to get in during their delivery one look at the Rev. Sep-



—the General's private film

timus Poffle which clearly meant "accept that offer, my lad, and you're sacked." The Rev. Septimus saw the look and took his cue like a man.

"Ah, no," he bleated. "Our dear Vicar has worked himself to the

bone" (sixteen stone six in his socks). "He, of cawes, must have this well-merited respite from his labahs. I will stay to hold the fawt. His dear parishioners will be delighted to see him go—that is to say—er—er." He relapsed into blushing confusion.

The participation of the Vicar being, for all this polite talk, a foregone conclusion, the party was soon made up, and to my astonishment I found that I had been unanimously elected secretary of the expedition. Realising at once that this meant undertaking all the dirty work and that the expedition was sure to abound in crossroads, my resignation was a bare fifth of a second behind my election. The General was eventually chosen for the post, and I consented to accept the job of editor of the combined film that we proposed to make of our travels into sunny climes.



—telling the head porter where he got off

I will spare you a detailed description of our glorious trip. Let me just say that Miss Lavinia Winklesworth, my aunt, was happily able to replace at Lisbon the denture which went overboard in the Bay of Biscay. The bay was not in a kindly mood as we crossed it. I am a good sailor myself, but I found that the rest of the party were inclined to be as rude as their condition would permit whilst I was engaged in taking my section of the film, whose title I had conceived somewhat on the following lines:

"In search of Old Sol's health-giving rays the élite of Splishbury fare forth like the sea-dogs of old upon the trackless ocean. There was no crossing of the Line to enable Father Neptune to exact tribute, but he did his best in the Bay of Biscay."

Though I explained to everybody that their natural colouring was almost exactly that of the finest professional film studio make-up, I have never seen a crowd so averse from being the subjects of either movies or stills.

(Continued on page 302)

News of Ciné Societies

EDITOR'S NOTE.—"Home Movies" will be glad to publish each month particulars of the activities of the British Cine Societies and their future plans. For inclusion in our next issue reports should reach the Service Manager not later than 15th Jan. "Stills" suitable for publication are welcomed.

APEX MOTION PICTURES. Hon. Secretary, Miss Louise Johnston, 50, Harrington Street, N.W.1. Work on re-takes has been demanding the attention of this unit during the past few weeks. Lanes at Winchmore Hill have been "matched up" with shots made during the unit's record location trip to Devon early in September. Work is now proceeding on assembling the three hundred takes which comprise "Poor Jenny is A-Weeping."

"Poor Jenny" will be noteworthy for having introduced yet another novel technical advance invented by Apex cameramen—"the dolly twist," as it has been christened. The camera is turned over and over, gradually slowing down and remaining stationary, at the same time the dolly goes towards or away from the subject being photographed. Like all worth-while innovations, however, the shot was created to fit the peculiar demands of certain sequences of the film; it has not been dragged willy-nilly into the film simply for the novelty of the stunt. It is particularly valuable in films of the macabre genre.

"Poor Jenny is A-Weeping" is to have its first public presentation on Thursday, January 19, at St. Alphege's Hall, Blackfriars, S.E. Tickets, price 1s. 6d., may be obtained from the secretary at the above address. The supporting programme is to include "Shadows of Limehouse," by special request, and several notable film stars have expressed their intention of being present. A novel feature will be the musical accompaniment, which is being specially scored to fit the picture, a well-known orchestra having consented to co-operate in the experiment.

Apex, the oldest amateur film society in London, is to be disbanded owing to the depression shortly after the public presentation mentioned above. Other societies having business with the unit are requested to communicate as soon as possible. Film loan facilities have been withdrawn.

BRITISH ASSOCIATION OF AMATEUR CINEMATOGRAPHERS. The B.A.A.C. is developing and consolidating its activities, considerable experience having been acquired since the beginning of the autumn season. Apart from its normal work, the B.A.A.C. assisted societies in giving public exhibitions of ciné work, to further local interest and obtain members for such societies. On October 15 the B.A.A.C. assisted Crystal Productions (Bournemouth Film Club) at a public meeting to mark the opening of a Ciné Exhibition at Messrs. Brights', of Bournemouth. On October 31 and November 1 a special ciné exhibition was arranged in Belton by the Bolton A.C.A. On November 9 an inaugural meeting of the Ciné Section of the Ben Uri Art and Literary Society was held at its headquarters. In these instances, films and speakers were provided by the B.A.A.C.

The stability of the B.A.A.C. is reflected in its undertaking the organisation of the popular Ciné Contest inaugurated in 1931

by "The Era." This year, from the closing date, November 15, until the public presentation of awards on November 30, the judges had a strenuous time in examining the vast number of entries and determining their merits.

The awards were as follows:—Challenge Cup: "Resthaven" (Ace Movies), and Gold Medal: "Archie's Innings" (Riverside) in the Story Class, "Night Scene" (H. R. Hughes) in the Interest Class, "Behind the Scenes" (J. and D. Ridley) in the extra Nature Class, "03" (Preston) in the Holiday Class, "Wind" (H. Rossmann) in the Foreign Class, "Valse Triste" (Riverside) in the Synchronised Sound Class, "Spring Holiday" (L. Drake) in the 9.5-mm. class. The awards were presented at a B.A.A.C. meeting in the Gaumont-British private theatre by Miss Gina Malo. The packed meeting, conducted by Mr. H. H. Head, went off without a hitch, H. R. Hughes being responsible for the projection and Riverside for the music, with the able assistance of Mr. J. S. Abbott, projection engineer of Film House. Mr. Sinclair Hill, O.B.E., and Mr. J. E. Arnold explained the nature of the judge's work and the way in which they arrived at the awards.

Next year, the B.A.A.C. will be entirely responsible for the contest, making such modifications as may be required from a close study of the contest, both this and last year.

As a National representative of the ciné-film movement in this country, the B.A.A.C. was invited to send four entries for the International Contest, operated at this moment by the Nederlandsche Smaalfilm Liga in Holland. The following films were sent:—"Archie's Innings" and "Night Scene," 16-mm. story and interest; and "Spring Holiday," 9.5-mm. interest, there being no suitable 9.5-mm. story film available of adequate merit. The B.A.A.C. trust that this omission will not occur in future years.

The B.A.A.C. announce the organising of a Film Story Contest terminating next Easter, with the aim of finding a suitable film to be made on standard stock by the best amateur talent available.

The B.A.A.C. announce a Ciné Festival Dance to be held in a West-End restaurant in the middle of January. This is intended to be a first-class show, with cabaret and film stars. All interested in films are invited.

The B.A.A.C. invites inquiries regarding its activities, and also for its Quarterly Review, from the Hon. Secretary, B.A.A.C., 11, Soho Square, London, W.1.

BURNLEY CINE SOCIETY. Hon. Secretary, F. G. Shoesmith, M.P.S., 68 and 70, Coal Clough Lane, Burnley. This society first came into being in July, 1931, chiefly as the results of the efforts of Mr. F. G. Shoesmith. It was some time before the society was functioning properly, owing to lack of funds and members, but at the

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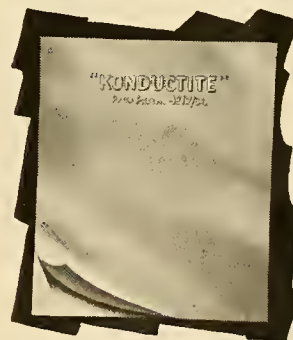
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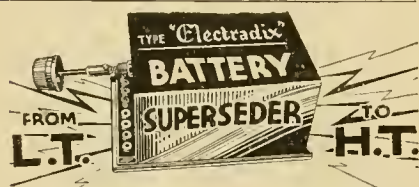
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beginning of 1932 the society was really on its feet.

In the spring it was decided to venture on a production, and "The Second Stain," a Sherlock Holmes story, was chosen. One of the chief difficulties of this story was that a great deal of the action takes place indoors but this was overcome most creditably by our technical staff. One member of the society gave us the run of his house and grounds and other shots were taken in a side street. After much work and worry the film was finished and edited and a small theatre was hired for four nights. We had in all about 700 people to see our first film, and judging from the audience and the press, it was very satisfactory. It is on 16-mm. film and runs to about three reels.

We had a unique method of showing our film which might interest other societies. The film was projected on to a ground-glass "screen" from the back which resulted in the audience getting direct rays through the screen. Only Model C Kodascopes were used and the picture was quite bright, although it fell away somewhat to people sitting very much to one side of the screen.

FINCHLEY AMATEUR CINE SOCIETY. Studios, Dollis Mews, Dollis Park, Church End, Finchley, N.3. Hon. Secretary, Miss Pat Anstey, 2, Tregaron Avenue, Crouch End, N.8. Unfortunately, owing to press of business, Mr. Leslie Marsh, who has been chairman of the society since its inception in 1930, has found it necessary to resign. His successor is Mr. J. C. Lowe, one of the society's foremost technicians.

The F.A.C.S. now have one of the best equipped amateur studios in London and arrangements are being made for the commencement of two new productions. The winter programme includes film shows, technical lectures, demonstrations and debates.

The society caters for both 16-mm. and 9.5-mm. enthusiasts and still has some vacancies for new members. Full particulars can be obtained from the hon. secretary at the above address.

GLASGOW AMATEUR CINE CLUB. Hon. Secretary, Wm. I. Young, 51, W. Regent Street, Glasgow, C.2. This club has had several more successful meetings, and it is gratifying to see that the attendance of members remains fairly constant, which is proof of their keenness for, and interest in, the club. At a meeting in November, by kind courtesy of Messrs. Scottish Film Productions (1928), Ltd., we were given the use of their studio for the evening. A short scenario called "Smoke" was shot: in this scenario we were trying to convey every happening more by suggestion than by actual action. The film is now in the editing stage and we are waiting to see the result of our experiment, especially those people who acted as effects and nearly made themselves ill by producing large clouds of cigarette smoke when required.

At another meeting we had an interesting talk on Film Art by Mr. Erik Chisholm, three films lent by Scottish Travel Association being shown at the same time. These were Highland Home Industries, Grantown-on-Spey, and a trip from the Clyde to Inverness, via Oban and the Caledonian Canal, which were all well worth seeing.

The club hopes to start production on a small but complete scenario in the near future but our chief difficulty is to find a suitable place for taking indoor scenes. We have also been approached by a local car club to film one of their trials for show at their annual gathering.

KILBURN AND BRONDESBURY AMATEUR MOVIE SOCIETY. Hon. Secretary, C. F. W. Dickens, 1, Harvist Road, Kilburn, N.W.6. Due to the growth and work of the society, it has been practically

reorganised. A new committee has been formed and the following officers have been elected:—Hon. Secretary, C. Dickens; Hon. Treasurer, C. C. Lucy; Auditors, A. B. Denman and D. Mahoney; Directors, C. C. Lucy and C. Dickens; Studio Manager, G. Eves; Deputy Manager, F. Dickens; Electrician, W. Ingram; Deputy Electrician, C. C. Lucy; Cameraman, A. Frischmann; Deputy Cameraman, A. B. Denman; Sound Manager, H. Cape; Deputy Sound Manager, H. Noakes; Make-up Man, J. Young.

We should like to get into touch with any London clubs that have films which they could loan to us. At present we have not much stock of our own.

LEICESTER AMATEUR CINE CLUB.

Hon. Secretary, P. T. Trasler, 85, Skipworth Street, Leicester. The social side of the club is forging ahead very rapidly. The third annual dance was held on December 5 and was a great success, about 140 guests being present, while another enjoyable evening was spent on December 16 when the club's Christmas party was held in the studio.

The propaganda film is proceeding apace and details are in hand for our public show to be held early in the new year, full particulars of which will be announced later. Stories are now being considered for our next club production, and the committee are willing to read stories by any amateur.

LONDON AMATEUR FILM CLUB.

Hon. Secretary, Miss May Jasper, 42, Fentiman Road, S.W.5. The club is at present actively engaged on the production of "Panshine Pansy," a burlesque of the Gainsborough picture, "Sunshine Susie." This is being shot on 16-mm. stock, and it is hoped that the production will be completed some time in January. S. Ellis Powell, whose film "The Spirit of Spring" won the silver vase in "The Camera" Spring (1930) Competition, is directing.

MAYROSS MOTION PICTURE PRODUCTIONS, HAMMERSMITH.

President S. G. Finch; Hon. Secretary, W. G. Wright 44, Burr Road, Southfields, S.W. The club wish to announce important alterations in their annual subscription, which in future will be 17s. per annum, payable by instalments. An increased subscription is essential if we are to produce first-class films. Meetings are held on the second and fourth Thursdays of each month.

On December 8 we held an "informal party." Many relatives and friends of members were present and we had a thoroughly enjoyable evening. Credit must be given to our lady members who made all the arrangements.

Careful consideration is being given to designs submitted for a "Mayross" leader, and we hope to incorporate the adopted design in our next and future films. Anyone interested in our club is invited to apply to the secretary at the above address.

MINEHEAD AMATEUR CINE PLAYERS.

Hon. Secretary, J. H. Martin Cross, Hazeldene Photographic Studios, Minehead. "The Trail of Youth" is nearly completed, and we are now busy making the titles. The production is causing great local interest as we have several hundred people appearing in different scenes, and everyone is eager for the first presentation, which will be at a local hall, using a Kodak Model A projector and synchronised music from a loud-speaker and special effects from a microphone situated in another room.

Mr. L. G. Stanley, Group Scoutmaster of 1st Walsall Sea Scouts, has drawn up some excellent art titles, and Messrs. P. & A. Campbell's White Funnel Steamers (which we were very kindly given permission to film on board) figure in the latter part of the production.

NEWMARKET AMATEUR CINE SOCIETY. Treasurer, Mr. W. A. Tindall. Hon. Secretary, Miss D. M. Cooper, Stamford House, Newmarket.

The club has now two productions well advanced in the making. They are "Suspicion," a murder mystery film with a cast of at least 14 players, 800 feet of 16-mm. film, directed by Mr. M. Griffiths and photographed by Mr. Weston McGlone; and "The Train," a documentary film showing the arrival of a train at a small country station and the activities it arouses: this is 400 feet of 16-mm. film. All filming is now being done on 16-mm. as this has been decided to be the most satisfactory gauge for the club's purposes.

By kind permission of the manager of the White Hart Hotel, the club is now using the ballroom as a studio. The club possesses lighting equipment, which is mostly home-constructed, giving 4,000 watts of light; and in conjunction with a Kodak Model BB cineKodak with a f/1.9 lens results of a very high photographic quality are being obtained.

The club is anxious to get in touch with other societies in order to loan or hire their productions. All communications should be addressed to the secretary.

RHOS AMATEUR FILM PRODUCTIONS. Hon. Secretary, Miss Laura Hughes, Albert Villa, Colwyn Crescent, Rhos-on-Sea. The presentation of amateur films given at The Playhouse, Rhos-on-Sea, on December 7 caused much interest in the district, and was a great success. The show was run throughout on 9.5-mm. stock using a Pathé "Luxe" projector modified for use with a mirror-arc. The musical side of the show was in the hands of Messrs. Henry Mellor and David G. Roberts, while Messrs. George E. Mellor and Harry Frere were in charge of projection. To enable "effects" to be "mixed" into the musical score twin electrically operated records supplied by the members were edited to suit the films. A short interest film, "The Ancient Borough of Conway," produced by Mr. James Malam, created the greatest impression. Mr. Malam also provided a commentary which was read via "Mike" while the film ran through. Mr. George E. Mellor's dramatic experiment, "Nightmare," was very little behind in popular appeal and its musical accompaniment, selected by Mr. Henry Mellor, undoubtedly helped considerably in "putting it over." "The Slave," the recently completed melodrama which has taken ten months to finish, was also appreciated, and so great was the success of the show that it was necessary to run another the following week to deal with the overflow.

The society is now at work on the compilation of their 1933 programme, which will include at least five films, among them being the second in Mr. George E. Mellor's series of dramatic experiments. Others already selected include a golfing comedy and a further interest film from the camera of Mr. James Malam.

Owing to business reasons, Mr. George E. Mellor has been obliged to give up the secretaryship and has been succeeded by Miss Laura Hughes.

Bookings for the club's films can still be accepted at 1s. 6d. per reel to cover wear and tear; and the full list of films available was published in last month's HOME MOVIES, or will gladly be forwarded by the secretary on request. If an exchange of films can be arranged, of course, no charge is made.

"The Camera Angle," the club's official magazine, which is published monthly, becomes more popular with each succeeding issue and can be obtained from the secretary, price 3d. post free.

RIVERSIDE FILM FANS. Hon. Secretary, Mrs. R. Gussman, 7, Norland Square, W.11. Studio, "The Corner House," 62, Addison Gardens, W.14. Tel.: Shepherd's Bush 2184. The society's productions include "The Breath of Death," "The Infratel," "Wires of Destiny," "Archie's Innings," "Pickles" (just completed), all of which are two-reel story films; and "May Day," "Eel Pie," "Derby Day," "Valse Triste," all of which are single-reel interest films. As a diversion, odd bits of value are edited into a miscellany entitled "Scrap Bin."

Riverside provided musical accompaniment with portable apparatus for "Archie's Innings," "Derby Day" and "Valse Triste," and other films shown at the presentation of awards terminating "The Era" Film Contest on November 30. The above films, with additions, will be presented at the studio during a series of four shows on each Wednesday in January at 8.30 p.m. Anyone interested in amateur cine work is cordially invited to obtain further particulars of these shows from the hon. secretary. "Archie's Innings" may not be available, as it has been selected as the most suitable film for the British entry in the 16-mm. story class in the International Competition now being held in Holland.

The plant of the society includes synchronous drive of the camera, obtained from synchronous motors connected to A.C. mains; two synchronous turn-ables for records; two synchronous projectors in silence boxes, adequate incandescent lighting and arcs, printing and developing equipment for 16-mm. stock, valve amplifiers and workshop facilities. The synchronising equipment was constructed with the view to making proper sound films, but has already proved its value in the accuracy with which the musical accompaniment to silent film is cued. Tests with sound-recording have demonstrated the value of soft aluminium discs for short, straight recordings. The difficulties of dubbing a large number of discs into one release disc has led to the abandonment of such discs as a general system. The engineering section of the society are engaged on the development of a new sound-on-film system, using a separate high-speed film for the sound-track, to meet the requirements.

For the last year, and commencing with "Valse Triste," all the Riverside work has been, and will be, home processed, thus ensuring complete control at every point in film.

SEEALL FILM SOCIETY. Hon. Secretary, John Gordon, "Bordersmead," Loughton, Essex. We commenced filming last April on a short abstract film called "Coma." This was fairly satisfactory but it was not until September, when we obtained the lighting equipment for our interior sets, that shooting began more seriously on "The Last Chance." This is not yet completed, but we hope to get the film back from our editing benches before the end of January. In the film an operation scene was necessary, and we believe that our setting was in most ways very like the real thing.

We use entirely 9.5-mm. stock, both super-sensitive and orthochromatic, and our projector is equipped with a Lodex lamp-house and a long focus lens. For several months we have been experimenting with a "Cairmor" recorder for talkies, and although work has been progressing slowly the results have been very satisfactory.

At the present time the society does not need any new members.

SHEFFIELD AMATEUR FILM CLUB. Hon. Secretary, A. D. Hobson, 23, Wirlowdale Road, Millhouses, Sheffield. Our public show was held on November 10, 11 and 12, and was a great success, the hall being filled

(Continued on page 301)

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Here is a "Floodlight" reflector specially designed for home cinematography. It plugs straight into an electric lamp-socket or wall plug. The 500-watt Nitraphot lamp, helped by the "Floodlight" reflector, gives extraordinary brilliance, ensuring results every bit as crisp and vigorous as professional "shots."

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The Institute of Amateur Cinematographers, which is governed by no outside influence whatever, is designed to provide an organisation which shall weld together the whole body of bona fide amateur ciné workers. Although it has been in existence less than a year it has already received enthusiastic support from hundreds of individual ciné workers many of whom have only recently taken to the hobby. In no sense competing with the local ciné societies, and aiming first of all at helping the lone worker, it is able to give great assistance in bringing together those who are working along specialised lines, and a few of the many advantages immediately available to members are indicated in our notes this month. Every member on joining receives a solid silver IAC badge, suitable for the buttonhole for men and as a brooch for ladies, and a certificate of membership. An animated film leader is also supplied free to every member, either in nine and a half or sixteen millimetre gauge as desired, this forming an excellent means of indicating to your friends that you also belong to this already famous Institute.

The annual subscription, which includes all benefits, is but half a guinea. The financial year commences November 1st.

COUNCIL MEETING.

The monthly meeting of the Council was held at Anderton's Hotel, Fleet Street, E.C.4, on Tuesday, December 13th. The following members were present:—

Mr. G. H. SEWELL, Chairman.
Mr. ADRIAN BRUNEL, Vice-President
Mr. PERCY W. HARRIS, Vice-President.
Mr. W. E. CHADWICK, Hon. Gen. Secretary.
Members of Council:
Mr. S. W. BOWLER.
Mr. LEON ISAACS.
Mr. NORMAN JENKINS.
Mr. H. S. NEWCOMBE.
Mr. VAL RANDALL.
Mr. HARRY WALDEN.
Mr. FRANK WITTY.

INFORMAL MEETING OF INSTITUTE MEMBERS:

FULLER'S OAK ROOM,
206, Regent Street, W.
JAN. 28th, 3 o'clock to 7 p.m.
Inclusive of Tea, 1s.

Many members have expressed the desire to meet one another and Council have therefore arranged the above meeting.

Application for reservations are coming in from all quarters. Are you coming? If you have not made application please do so at once. January 9th is the latest date they can be received.

BOOKLET NUMBER ONE NOW AVAILABLE.

The Institute's Booklet Number One—the first of a number now printing—is now available to members on application, enclosing a twopenny stamp for postage. Entitled "The Scope of Amateur Cinematography," it indicates the whole field available, and gives numerous indications of interesting lines of work. It should prove a source of inspiration to every ciné camera user. Two other booklets, now in the press, will be announced in the next official notes, while others are in active preparation.

A GREAT SERVICE! INSURANCE OF MEMBERS' APPARATUS.

The Institute of Amateur Cinematographers has made arrangements which, from now on, will enable Members to insure their Cine Cameras and Projectors, Still Cameras, Binoculars and Telescopes against all ordinary risks anywhere in the United Kingdom, the Continent of Europe and on board British Ships on pleasure cruises. The premium is only 10/- per cent. (minimum 5/-). For full particulars write to the Hon. Gen. Secretary, enclosing a 1½d. stamp.

This important service is available to I.A.C. Members only.

FROM THE INSTITUTE'S MAILBAG. Re Film Exchange.

"I think this is a very excellent idea, and I hope you will be able to solve the many problems in connection with an Exchange of Films.

"I am quite willing to lend films on satisfactory conditions being arranged."

RT. HON. VISCOUNT COMBERMERE.

Our Bulletin.

"Really the I.A.C. 'Bulletin' is a wonderful little production and I do most sincerely congratulate you on it—and all the other good work you are doing."

ADRIAN BRUNEL.

"I think this month's 'Bulletin' is the best yet. It is full of the most useful information and written in such a simple yet interesting way that it is a pleasure to read."

N. A. E. WYATT.

The Institute and the Anglo-Austrian Football Match.

An interesting example of the Institute's international activities arose recently when, as the leading amateur organisation of cinematographers in this country it received a request from the ciné amateurs of Austria asking if some British amateur could manage to take a 9½-mm. of the England versus Austria football match on their behalf. The request was received rather late in the day, and none of our members was able to help, but the Council of the Institute is pleased to be able to record that thanks to the kindness of the Gaumont British Picture Corporation, a special 9½-mm. print from their newsreel film has been prepared for the Institute and despatched to our Austrian friends with compliments and good wishes from British amateurs. The Council wish to take this opportunity of thanking HOME MOVIES for their kindness in bearing the whole cost of the five hundred foot picture.

Library Discounts and Free Overhauls.

Members will be glad to hear that certain of the 9½- and 16-mm. film libraries now give a ten per cent. discount on their hire fees to Members on production of their membership cards. This valuable concession is given only to Members of the Institute of Amateur Cinematographers. Another valuable advantage of membership is that a free camera and projector overhaul service is now available.

The I.A.C. 1933 Competition.

Will all members who intend entering for this competition notify the secretary as early as possible? Full particulars and entry forms are now available on application.

GIRL MEMBER'S STRIKING FILM. How the Institute Helped.

Readers of the "Daily Mail" will have seen a reference, in a recent article, to an amateur ciné film taken by a schoolgirl during a flying visit to Egypt. Miss Roger, the young lady in question, is a member of our Institute and on publication of the article wrote to the "Daily Mail" as follows:—

"I was very interested in your article which appeared in the 'Daily Mail' this week, and got quite a shock when I saw the reference to my trip to Cairo.

"I think it is only fair for me to say that I was given splendid help from the Institute of Amateur Cinematographers when I wrote to ask their advice about the lighting conditions in Egypt. I had been so afraid that I

(Continued on page 302)

to capacity each night. We intend to make a show an annual affair and are now racking our brains for another story.

We used two Kodak Model A projectors, fitted with 4-inch lenses; the length of throw was approximately 70 feet, giving a 7-foot picture. The screen was an invention of one of our members, Mr. W. Crookes, and is the one which he uses for the numerous charity performances he gives. There are four sets of coloured lights, each controlled by a resistance, so that practically any combination of colours can be formed. Electric draw curtains are fitted and the entire outfit is controlled by an elaborate switch box near the projector.

On December 14 we gave a "birthday party" to celebrate the fifth anniversary of the S.A.F.C. Our studio was specially decorated for the occasion and the lady members provided a repast. A surprise programme of films from other clubs was arranged by Mr. Hobson, and altogether it was a great success.

ST. PAUL'S SCHOOL PHOTOGRAPHIC AND CINE SOCIETY. Hon. Secretary, Robert W. Newby. The society held its fifth annual exhibition at the end of November, followed by an extremely interesting demonstration of 16-mm. sound-on-film portable talkie apparatus kindly given by the R.C.A. Photophone, Ltd. This is memorable as the first time that talking films have been shown in the school building.

The programme included sound films of the 1932 Olympic Games at Los Angeles, the History of the American Red Cross, and an amusing sound cartoon entitled "The Haunted Ship." The synchronisation was perfect throughout and the volume of undistorted sound was amply sufficient to fill the school lecture theatre, which is quite a large hall. As a contrast, the talkies were followed by some excellent amateur silent films of winter sports in Switzerland.

This term members have shown films taken by themselves during the summer holidays at the Scout and O.T.C. camps, and also films taken at the school sports. The last meeting of the term was held on December 16 when some very fine films made by amateurs were shown.

Some weeks ago a visit was paid by members of the society to the Royal Photographic Society's "Exhibition of Kinematography," and a meeting of the society at which several amateur films were projected was also attended.

So far no films have been made by

★
The
Felixstowe
Society
on the
warpath!



members of the society collectively, but it is hoped to extend our activities in this direction in the near future.

STOCKPORT AMATEUR CINE PLAYERS' CLUB. Hon. Secretary, H. W. Greenwood, "Penrhos," Beaufort Road, Ashton-under-Lyne. This club held the first of their monthly meetings on November 24. There was a good attendance and films from the Newcastle and Middlesex Societies were shown to an appreciative audience, who were also interested in "Wheat Growing in Australia" from the Empire Marketing Board.

It was decided to hold the annual public exhibition of films during the second week in January, the profits from which will be devoted to Stockport Lads' Club Summer Camp Fund.

TEDDINGTON AMATEUR FILM PRODUCTIONS. Hon. Secretary, V. Insani, 79, Teddington Park Road, Teddington, Middlesex. As with many other societies, the weather has rather checked progress on our productions. "Calling His Bluff" is now completed except for the final bathing sequence, which is being left until the spring. For the two remaining interiors on "The Lost Scarab" we are moving indoors, using Pathé p.s.p. stock and plenty of watts. The one or two exteriors left to be shot will have to be snatched when there is a fine week-end.

TRENT CINE CLUB. Hon. Secretary, Norman F. Dakin, 74, Bobbers Mill Road, Nottingham. We are now starting on the first full year of the club, as it was not started until last May, since when it has at least doubled its membership. Our first

meeting will be on January 2 at 8 o'clock in our studio at 35, Derby Road, Nottingham, when we shall be glad to see both new and old members. We are inviting scenario writers to submit their efforts in search for a story for our next production, which will be commenced directly our current work is completed.

The secretary will be pleased to answer any inquiries as to membership, etc.

WIMBLEDON AMATEUR CINE CLUB. Hon. Secretary, H. C. Bealby, 34, Murray Road, Wimbledon. A very successful dance was held at the Wimbledon Town Hall in November, over five hundred being present. Miss Mabel Poulton kindly presented the prizes and a film was taken during the evening and recently shown at a local hall, a large audience being present. A demonstration of the British Talkatome was also given on this evening. Many fine shots were obtained at the dance, using a camera with an f/1.9 lens and fast panchromatic film with ordinary stage lighting (half speed being used).

The production side of the club has not been very busy lately, as suitable accommodation for interior work is being fixed up, but the usual meetings are held on the second and fourth Friday in each month at the Grosvenor Studio, 18, Ridgway, S.W.19. A private member's film, entitled "The Sentimental Tragedy," by Mr. J. Nunn, has recently been finished, and although quite short gives a very good idea of the possibilities of the amateur movie maker.

All members of the Wimbledon Amateur Cine Club wish to take this opportunity of wishing HOME MOVIES every success in 1933.

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THE SCREEN THAT MAKES THE PICTURE

In modern Cinematography, the Ciné Screen is the most important part of the outfit, for the eyes of the spectators are centred on the Screen during the whole time, and not on the Projector. The strain on the eyes in watching motion pictures projected on an inferior Screen cannot be over estimated. It can easily mar the whole pleasure or instruction of the show.

This vital point has always been foremost in the minds of the Manufacturers of the "CELFIX" CINE SCREEN, the very latest, and most improved Ciné Screen yet produced, for it supersedes all others by its clever construction, in addition to the quality and brilliance of the SILVER and CRYSTAL GLASS BEADED Surfaces fitted to it.

The "CELFIX" Screen is portable, and self-erecting, opening and closing by a single pressure on a button. Built in a beautifully finished art-leather covered Box, it takes up practically no room, and can be transferred from place to place at a moment's notice.

The Surfaces fitted are of super brilliance, made on scientific formulae to bring out the maximum colour values in the Film, and at the same time to give bright, soft pictures, which cause no strain to the eyes. REMEMBER, it's the SCREEN that makes the PICTURE. Write for Free Sample Screen Surfaces and fully descriptive brochure entitled 'WHAT'S IN A SCREEN?'

THE "CELFIX" IS MADE IN 5 SIZES—27×20 in. to 80×60 in.

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OUR FIRST PICTURE

(Continued from page 275)

morning we inspected it! First three hairs on one side and four on the other until it at last assumed proportions worthy of the silver screen.

Then came the most bitter blow of all—and I understood the hero's vagueness when he had said he "had a girl." He should have explained that she was a casual acquaintance—so casual, in fact, that he had not seen her from that day's filming to this! So here we were landed with a partially completed film and the prospect of rearranging the cast. Naturally there was a lot of hair-tearing and a lot more gloom.

What could be done? We could not scrap the film owing to the expense already incurred, and it was impossible to alter the story. The only thing to do was find a new heroine, which was easier said than done. She had to be of the same build and, more or less, of the same appearance as to our first love—but after much searching we found her! Never did a star receive a greater welcome in a film studio. We simply fell over each other ostensibly to help her with her script, but in reality see that she did not escape.

Much of the film had, of course, to be scrapped. Each little portion in which our first lady had appeared was cut out and one or two new close-ups fitted in to make it look authentic, and, believe it or not, in spite of the fact that the film has been shown to some hundreds of people not one person has spotted the deception; in fact, it is generally regarded as a "box office success." So cheer up, fellow producers, every strip of celluloid has its bright side, and when you have your difficulties and setbacks don't get despondent. Judicious cutting and a few clever titles will help you out and you'll be able to sit back and laugh at your adventures when it's all over.

The I. A. C.

(Continued from page 300)

might give a wrong exposure as I had never been to the East before; but they sent me such precise details, and good advice, that I was able to bring home ten perfectly exposed reels.

"I felt that you might like to know this, as you are interested in the amateur societies."

RUTH S. RODGER.

Prior to this, Miss Rodger had written to our Hon. Secretary:—

"I have just returned from my Cairo trip... I shall never be able to thank you sufficiently for your very sound advice regarding exposure in Egypt, etc. I have seen 300 feet out of my thousand projected, and the result is startlingly 'correct'!"

PLEASE NOTE.

All letters upon Institute matters or in reference to any note or article appearing in this Section should be sent to the Hon. General Secretary, Institute of Amateur Cinematographers, Ltd., 7, Red Lion Square, London, W.C.1.

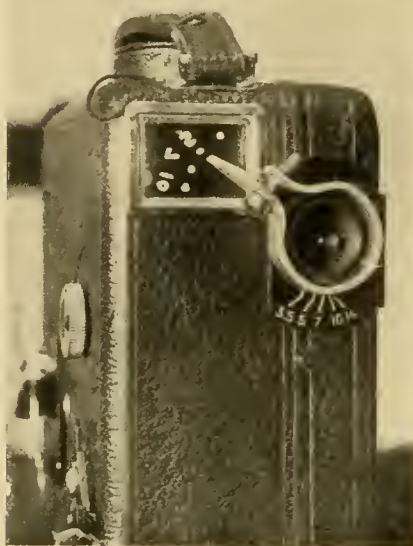
A Handy Stop Indicator

By LEON ISAACS

This little gadget, although extremely simple, is a great film saver and promotes greater accuracy in shooting.

For example, we have all at times shot a scene in a great hurry and then looked at the lens and found too late that the stop was too small and the film was useless owing to under-exposure. We do not always remember to change the stop after shooting a scene, and this gadget shows plainly in the view-finder without interfering with the scene.

It is quite easy to make, being simply a strip of metal bent round the lens



The stop indicator in use

mount and held securely thereto by the screw or nut and bolt if you have no screwing tackle. The figures are painted on to the view-finder lens in white paint. You will notice they are reversed when viewed from the front. Calibration is easy, as the pointer moves round with the lens mount, which is clearly marked.

If you wish to make sure of the markings remaining on the glass, you can cement a small sheet of celluloid over them which makes them rain and rub proof.

When replying to our advertisers please mention this paper — they like to know where you saw their advertisement—and we want them to know!

THE MERRY REEL

(Continued from page 296)

We drank port in Lisbon, and rather wished we hadn't: not a few of us patronised the chappie who boards steamers at Marseilles with the world's finest field-glasses at the world's lowest prices, and again had had the same kind of wishes subsequently.

We saw Naples and didn't die. We visited Pompeii. We beheld the spectacle of Etna (or it may have been Stromboli—it was more than rough at the time, and even good sailors have an off day now and then). We bought the most marvellous bargains in antiques in North African ports and were later somewhat puzzled that people living two thousand or more years ago should not only have had their household requisites made in Brummagem, but should also have recorded the fact upon them in tiny letters.

It was a great cruise, and if we didn't see much sun whilst it lasted we found plenty of it awaiting us when we set foot once more in our own country.

The job of editing the various reels into one monster film was by no means an easy one, but I thoroughly enjoyed doing it, for I love cutting, splicing, and titling.

It was shown a fortnight after our return in the village hall, and not only members of the party but the whole community turned out (or rather turned in) to see it.

I don't think really that it was my fault, for I did my very best in sorting out the different reels sent in. As you will see, it was a somewhat confusing business, especially as none of them were titled. I think, too, that it is quite possible that General Gore-Battleby sent me the wrong reel, the one submitted being really that which he intended to keep for private exhibition. Perhaps I was not as careful as I might have been when I cut the various reels up and tried to weld them into one artistic whole. Perhaps, too, I should not have jumped to the conclusion that the first dancing shots I came across must necessarily be those referred to in his note by the Rev. Percival Slopleigh.

I must say, though, that the Vicar's section, as edited by me, went with a bang. It was titled "Nuns of Seville Perform Religious Exercises," and I am still wondering how it was that the bit which followed showed the General's private film of "Ladies of Marseilles Dancing the Can-Can."

And then somehow my reels of the Bay of Biscay appeared to have got mixed up in some extraordinary way with Mrs. Motherspoon-Waterbiffle's delightful shots of "Revelling in the Mediterranean."

Flippersfield was more than annoyed that his section "Indoor Games in Sunny Italy" consisted mainly of some delightful shots (really, I believe, now I come to think of it, taken by me) of two monkeys helping each other to get rid of ticks.

And I cannot make out how it was that the title "Volcano in Eruption" was followed by about fifty excellent feet showing Mrs. Motherspoon-Waterbiffle telling the head porter of our hotel in Algiers exactly where he got off.

Never be an amateur film editor. It's a hard life.

YOUR CINÉ QUERIES ANSWERED

Free Service for Readers



Is there a ciné problem bothering you? Have you some difficulty in which you would like expert help? Do you want to know where to obtain certain apparatus and what it will cost? HOME MOVIES is at your service in this and many other ways.

Address your query to: The Service Department, HOME MOVIES, Messrs. George Newnes, Ltd., 8-11, Southampton Street, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post.

SPECIAL NOTE.—*Criticisms of amateur films, opinions of amateur scenarios and test of apparatus can be undertaken by special arrangement. In such cases a preliminary letter to the Editor is essential.*

F. P., Penge, wants to know what apparatus is necessary for experimental work in recording sound on film.

Answer.—The whole subject is being dealt with by Mr. Bernard Brown, B.Sc., in his series of articles, the third of which appears in the current number. The information you require is rather longer than can be given in the brief space of a reply to a query, but can be summarised as follows:—

1. Microphone and amplifier.
2. Means of varying the light according to the variation of sound at the microphone.
3. Optical system to concentrate light on a narrow slit immediately in front of the film.
4. Means of making the film travel steadily past the slit.

If you wish to record on the same film as that on which the picture is taken, you will need a special camera in which the film, after passing through the intermittent mechanism and over the take-up sprocket, is made to pass steadily past the slit and thus to the take-up reel. This method is very rarely used in commercial work, as it is found much easier and more practical to record on separate film and to print both the picture negative and the sound negative on to the final positive print. If you use this latter method in your experimental work your present camera can be used, provided it is synchronised with the sound camera. One method is to use the same clockwork drive for both cameras.

W. H. McN., Wirral, writes: "I should be glad if you would kindly let me know where I can get a short length (say 50 feet) of film with sound on film for experimental projection purposes (16-mm.)."

Answer.—There are very few films of this kind yet available in this country and as the few copies existing are in the form of complete reels, it is unlikely the owners would cut. Possibly, however, either the British-Thomson-Houston Co., Ltd., Crown

House, Aldwych, W.C.2, or the R.C.A. Photophone Ltd., Film House, Wardour Street, W.1. might be able to sell you a short length. These two firms are making apparatus using 16-mm. sound-on-film.

H. N. D., Rugby, asks us to recommend a reliable but cheap exposure meter for use with Pathé camera fitted with f/3.5 lens. He has been using one of the "table" type and is not satisfied with it and enquires whether one of the kind using sensitive paper which darkens would be an improvement. He also asks whether the Coronet Camera is suitable for the new Pathé super pan. film and whether a portrait attachment is available for these cameras, as he wishes to make his own titles.

Answers.—Many experienced cinematographers use the Watkins Bee type of ciné-meter and it is certainly an improvement on the kind where the cinematographer is entirely dependent upon tables. Much greater popularity, however, has been achieved by the "extinction" type of which several have been reviewed favourably in our pages. The extinction type has the advantage of being quite rapid in use and any of those reviewed in our pages recently will be found thoroughly reliable, as we have given all of them a practical test.

The Coronet Camera is made to take the standard Pathé chargers and is therefore perfectly satisfactory for the p.s.p. film. For title purposes our correspondent will find it very convenient to use the spectacle lens idea, which is awarded a prize in the current Competition, see page 281. This scheme is just as adaptable to the Coronet as to the Pathé camera.

W. W., Newcastle-on-Tyne, enquires how the 9½-mm. film is attached to the empty reels supplied by the Pathé film.

Answer.—If you examine the reel you will find on one side a slit and on the other a circular opening, the slot being arranged to take the tooth of the re-wind spindle. If

you look in the circular opening you will find a cylindrical piece of springy metal which can be pulled out with a pair of pliers. This springy metal covers a slot which can be seen by looking inside the empty reel. Hold the spool in the left hand with the opening in the side of the reel facing you, tuck the end of the film into the slot and then replace the cylindrical piece of metal which will now spring out and firmly grip the small piece of film which is threaded inside the spindle hole. The film can now be rapidly wound on by using the paper fastener idea on page 274 of this issue, turning in an anti-clockwise direction on the slot side.

H. D., Walton Village, Liverpool.—Write to Lodex Service, 2, Kidacre Street, Leeds, and tell them of your problem. They can supply you with their standard Lodex lamphouse, with either resistance or transformer, so that you can run the 50 watt lamp from a 10 volt accumulator. Your local garage can probably arrange to supply you with a 12 volt accumulator with one with the two volt cells removed so as to give you the necessary 10 volts, and you will then have a fine and bright image, much superior to that obtainable by any other modification of this model projector.

The Krauss lens will give you about 50 per cent. more light with the ordinary lamp with a slight improvement in definition over that of the ordinary lens.

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THE EDITOR'S NEWS REEL

*"I go to visit the
Movie Man, for whom
I've writ a play."*

BEN JONSON
A.D. 1614.

Promising Prospects

WITH the New Year well under way there is every indication that 1933 will see more advancement in Amateur Cinematography than any previous year. This advancement will come not only from the marketing of better apparatus than has heretofore been available, but from the fuller realisation of the enormous potentialities of what has been called—for want of a better name—"sub-standard" film. It cannot be too often emphasised that with modern amateur apparatus and with modern panchromatic film stock the results obtainable on the screen can be made fully equal in quality to those projected in the professional theatres. Recently in the United States, when a number of professional cinematographers and cameramen were viewing the prize-winning films in an amateur competition, most of them expressed the opinion that photographically these films would be a credit to any studio.

A British Advantage

Here in England we have all the technical advantages possessed by the American amateur cinematographer, the same cameras and film stock being available on both sides of the Atlantic. So far as lenses are concerned we have, even, an advantage, for the high standard of British cine lenses is universally recognised. The most expensive American amateur cine cameras are fitted with British lenses, as indeed are a large number of American professional cameras, and while they are available on both sides of the Atlantic the American enthusiast must pay a heavy import duty before he can use them.

"Sixteen" Forges Ahead

Quite apart from its many other advantages, sub-standard film scores heavily in the field of portability and low cost; and it is interesting to

learn that for the first time this year the British Mount Everest Expedition will rely on the 16-mm. size to make their cinematographic record. While, of course, this means that the film produced cannot be shown in professional cinemas, this does not mean that it will not be possible to display it to very large audiences, for apparatus is now available by means of which screen pictures from 16-mm. film can be shown in large size and with the brilliance and clarity usually associated with the professional screen.

BINDING CASES FOR "HOME MOVIES"

In order that readers may keep their copies of "Home Movies" in good condition pending the completion of the volume, when binding cases will be issued, the Publishers can now supply **SPRING-BACK BINDING CASES AT**

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Such is the importance attained by the 16-mm. size in exploration work that the Royal Geographical Society recently had built a special 16-mm. projector fitted with a mirror arc lamp-house, which was exhibited at the Physical and Optical Society's Exhibition held last month at the Royal College of Science, South Kensington.

A Big Advantage

With this apparatus the Society are able to screen the sub-standard size just as successfully as they had previously done the cumbersome 35-mm. film, while, of course, the non-inflammability of the sub-standard stock removes the necessity for the

elaborate fire prevention fittings which are quite rightly compulsory when the larger film is shown.

Country Films

Many of our readers will have seen the interesting letter from the Rev. J. G. Walker, of Beccles, which appeared on the leader page of *The Times* on January 11 last. This letter, which is reproduced elsewhere in the current issue, should be the means of stimulating many to record those aspects of country life which are ignored by the professional producer. For all we know, there may even now be some modern Gilbert White compiling a cinematographic "Selborne"; and our readers have already heard of, and many will have seen, the admirable film, "Bristol—Birthplace of America," made by Mr. F. G. Warne, and Mr. Bassett-Lowke's film of Northampton. In connection with the former we are interested to learn that the Lord Mayor of Bristol has received a letter from one of the mayors of the twin city of Bristol, Virginia, Tennessee, expressing his delight in the film which was recently shown there. He says:—

"I am glad to inform you that it was shown in all the schools of our city for both white and coloured children. In addition it was shown in our Y.M.C.A. for white adults, and it was viewed by several thousand citizens during the different showings."

Propaganda Effects

We understand also that one of the results of showing this film in America is to bring a large number of inquiries to the Bristol Publicity Bureau from prospective American visitors and from Tourist Services in New York who are proposing to add Bristol to the recommended centres for visiting.

THE EDITOR.

A Club for Sydney

THE EDITOR, HOME MOVIES

DEAR SIR,—No doubt you will be pleased to hear that a club has been formed in Sydney for the purpose of bringing together all amateur cinematographers, both 9.5- and 16-mm.

We will be glad if you could put us in touch with some of the leading ciné societies in Great Britain, with a view to exchanging both films and literary matter, dealing with all phases of ciné work.

Should any of the English clubs desire it, we would be only too pleased to post copies of our "Movie News."

We also wish to congratulate you on your excellent publication, HOME MOVIES AND HOME TALKIES, which we feel will be of great service to amateur ciné users.

Wishing you every success with your new publication,—
Yours faithfully,

(Signed) R. W. ARTHUR,
Hon. Sec. and Treas.

The Sydney Movie Makers'
Club,

484 George Street,
Sydney, Australia.

Folklore Film for Hire

READERS of HOME MOVIES who are interested in the old customs and traditions of England will like to know that, as there is no ciné club in the Scarborough district, the local branch of the English Folk Dance Society have had a 16-mm. 350 feet film taken of the North Skelton traditional Sword Dance, which they are willing to hire out to anyone interested at the rate of 5s. for one night and 2s. 6d. for each subsequent night, and postage both ways.

The Long Sword Dance, which is peculiar to Yorkshire, was originally part of a mid-winter ritual which was dramatically presented, but the dance has in most cases parted company from the drama which survives as the Christmas Mummers Play. There are several traditional sword teams in Yorkshire, each with their own particular dance, which has been handed down to them through countless generations and each bearing the name of the village to which it belongs. The dance which has been filmed is the finest example of the Yorkshire Long Sword Dance, and the team—who are all ironstone miners from the little village of North Skelton-in-Cleveland—had the honour

FROM HERE AND THERE

of dancing before Her Majesty the Queen in 1926.

Any inquiries re the hiring of the film should be made to Miss G. A. Hall, Cliff Mount, Scarborough.

Films of Country Life

The following letter appeared recently in "The Times":—

SIR,—For the encouragement of



Neil Hamilton, the well-known screen actor, filming his wife on board the "Aquitania"

others who may have read your recent article, may I say that I have found much interest in making a "country life" film during the past three years?

Besides a regular round of agricultural operations, I film village events, such as the flower show, Armistice Day ceremonial, scenes at the school, or a ploughing match. When occasion offers less frequent scenes are recorded, such as thatchers at work on a roof or well-sinkers. Lambing operations have given me some particularly charming incidents. When on holiday in other parts of the country I film the corresponding events, as these often show interesting regional differences.

A good deal of patience is needed, as our climate often obscures the light demanded for a good photograph, and

one may have to wait months for another opportunity. But gradually the picture is being pieced together, and it is a source of immense interest to the villagers who figure in it, and, I believe, to a wider circle of all who love our countryside.

Yours faithfully,

J. G. WALKER.

Beccles.

Prize Photography

"SHANGHAI EXPRESS," which has now been generally released and has no doubt been seen by our readers in all parts of the country, has been awarded the annual prize for the best cinematography by the American Academy of Motion Picture Art and Sciences. Whatever one may think of the story, this picture is well worthy of study by every amateur cinematographer, as it contains some of the finest examples of ciné-camera work that have yet appeared on the screen.

Another film which has not been generally released and is only shown at special theatres is the German picture, "The Blue Light," a legend of the Dolomites. This picture is a veritable masterpiece of cinematography, practically all of the shots being outdoors. We would recommend every reader of HOME MOVIES, who is able to do so, to study this picture. Although passing as a "talkie," it is really a silent picture with synchronised accompaniment, and the little talking which occurs (in German or Italian) has obviously been post-synchronised. Whenever any explanatory speech occurs, corresponding words are printed on the lower portion of the picture in English, so that there

is not the slightest difficulty in following the story. Many skilled amateur cinematographers have been humbled on seeing this picture, for it is beyond question that practically all of the breath-taking shots are well within the abilities of the amateur with quite simple apparatus. The skill of artistry comes from the choice of viewpoint and lighting. Probably because the intelligence of the average picture-goer is rated too low, this film has not been widely booked, although we believe that it would prove extremely popular with all intelligent audiences. We sincerely hope means will be found of putting a copy of this film into the amateur libraries.

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THE CINÉ AND THE CAT

By S. U. LLOYD

ANYONE who has chased a cat round the garden in the vain endeavour to get it to pose for a still photograph will realise that even with the modern facilities of a ciné camera the difficulties of such outdoor work are by no means small! But indoors it is a different story. Here the area of operation is not only much more restricted, but if the room is at all comfortable the cat or kitten will be much more amenable to discipline.

The ciné film is the medium *par excellence* for recording the activities of home pets. With modern super-sensitive film we are no longer impeded by the absence of adequate daylight, for with a single "Photoflood" or "Neron" lamp, such as have been described in these pages, any of the three photographs on this page could have been taken with a ciné camera fitted with an f/1.8 or

1.9 lens, using a sheet of white paper as a reflector to soften the shadows. The candle flame, as will be observed, photographs quite well, but naturally the light it gives is insufficient to provide any additional photographic illumination.

With two such lamps well exposed, pictures of this "close-up" variety come well within the scope of the ciné camera fitted with an f/2.8 or 3.5 lens, provided the lamps are used in suitable reflectors. The light should not be placed too near the subject, otherwise the kitten will become restive. If you are fortunate enough to get your model to attack some object, such as the bottle shown, there will be no difficulty in keeping it well within the field of view and, as with large apertures, the depth of focus is small, any great variation from the pre-determined position will tend to throw the subject out of focus. Pictures of the type shown in the upper illustration are best taken by attracting the kitten's attention with a moving object.

A good subject which always makes an appeal in a ciné film is the mother

carrying her kittens in her mouth, and if you are fortunate enough to have a ciné camera handy just when the mother is about to transfer her litter from one place to another you will be able to get a very interesting series, but here, of course, you will almost always require to have



Above: A fascinating candle study.

On left: Evangeline has an idea.

Below: Another angle of attack.



daylight, unless you are particularly lavish with your lamps, for naturally it is not possible to follow the cat in her excursions with a battery of bulbs!

A very interesting little series can be made showing a favourite kitten from its youngest days up to mature "cat-hood" — maybe followed by a series showing her own kittens. It is indeed far easier to take ciné films of young animals than still pictures, as with a still camera the shutter is rarely pressed at the right time!

HOW TO TAKE FILMS OF BIRD LIFE

By John Clegg, F.R.M.S.

With illustrations by the Author



Above : Filming the nest shown on the next page
On the left : A "hide" ready for occupation



PROBABLY the most popular of the short interest films shown in picture houses are the films of bird life taken in natural surroundings. Pictures of birds feeding their young at the nest never fail to evoke admiration, and perhaps to the uninitiated, wonder that such records of the intimate domestic life of wild birds can be obtained by the cinematograph camera.

Although it cannot be said that it is an easy branch of cinematograph work, it is nevertheless quite possible for amateurs who are willing to devote some time to it and who preferably have some knowledge of the creatures they intend to photograph, to obtain interesting films of

bird life. In fact the majority of the natural history films actually seen in the picture houses are taken by naturalists who make a hobby of cinematography. It is not a branch that appeals or in fact is suitable to the professional cinematographer on account of the large amount of time required to complete even quite a short film of series of incidents in the life of a particular bird.

Assuming that one is considering taking up bird-cinematography the question of apparatus comes first for consideration. If you already possess a cine-camera, this part of your equipment will be settled as you will naturally wish to use the one you have. For those who are contemplating buying one the following points will be useful

What Kind of Camera ?

First of all the gauge will have to be considered—35-mm., 16-mm., or 9.5-mm. If you are hoping to sell some of your work to the big distributors (and there is a good demand for original nature films for "shorts"), 35-mm. standard films is the only one to consider. Although the sub-standard libraries contain natural history films, these are practically all reduced from standard stock.

Another advantage of standard stock is that from your negatives *good* enlargements up to $\frac{1}{2}$ plate or even larger can be made, and as there is a ready sale for natural history photographs, one may thus help to make one's hobby a paying proposition. The disadvantages of 35-mm. work are firstly, the heavier cameras ; and secondly, the difficulties or expense of



A charming study of a bird alighting on its nest

processing. As regards the first, it can be said that there are on the market (and on the secondhand market too) standard 35-mm. cameras which are little, if any, bigger than 16-mm. cameras. With regard to processing the expense need not deter anyone from trying it. The writer both develops and prints his films on home-made apparatus. The developing "plant" cost under 40s., while the printer is adapted from an old projector mechanism.

If, however, the films are only for your own amusement, the sub-standard outfits are quite satisfactory. Questions of economy or convenience will

very powerful "telephoto" lens for sub-standard cameras.

Making the Hide

The only other essential is a means of keeping the photographer out of sight whilst taking the shots. In practice a structure called a "hide" is used. This takes many forms, but usually a light portable tent forms the basic structure. One can make a suitable tent like that shown in the illustration for under 10s. Balloon cloth is used for the covering and stout canes for the poles. A strip of hooks and eyes placed over a long slit at the front will enable the lens

of the camera to project at any desired height and yet keep the photographer out of sight. If tapes are sewn all over the sides, camouflaging matter such as twigs, bunches of grass, etc., can be tied on and the "hide" made to resemble closely

nest each day until it is about 10 feet away by the day it is intended to "shoot." Due regard must be had to the position of the light, etc., when setting the hide up in its final position, and the distance from the camera to the nest carefully measured to obtain the setting of the focussing scale of the lens. Many birds will become accustomed to a hide if it is only set up the previous night or even an hour or two before photography is attempted, and in these cases it is not necessary to set it up several days in advance.

When going to photograph the nest, it is as well if possible to take a friend with you who will see you settled in the hide and then walk away. Birds are believed to be bad counters, and if they see your friend walking away they will in all probability think that there are no human beings in the vicinity and return almost immediately to their nest. This little ruse is by no means essential but it often obviates a long wait in the hide.

You will now be settled in the hide as comfortably as possible (a small folding stool is a useful thing to include in your kit) with the camera



Above: Arctic Tera alighting at nest
On right: Young black-headed gulls in nest

decide whether you use 9.5-mm. or 16-mm.

If possible a camera should be obtained which will permit focussing on a piece of matt film (made by rubbing a piece of film with emery paper) placed in the gate. It is always useful to know how much can be included on the picture at a certain distance especially at short ranges. Whilst most cameras now are motor-driven, a hand-cranked machine is not to be despised, and in fact has advantages for this class of work. The writer has used one of the original Baby Pathé hand-cranked models and obtained good films of bird life.

A good strong tripod is essential for bird cinematography and one, moreover, that can be used at a height of about 3 feet. If it has a tilting top so much the better. Although the lenses supplied with the cameras will do to start, once one has passed out of the novice stage, one feels the need of a longer focus lens or telephoto lens. With these a good-sized image of the birds can be obtained from further away and many otherwise unobtainable shots can be secured by their aid. A 4-inch lens acts as a



its surroundings. The material, if of a light colour, should be dyed to a darker shade of brown or green.

And now we can consider the actual photography. Quite the easiest method of securing the photographs is to take them of the bird at the nest when it is incubating its eggs. A nest is found, the eggs of which are known by previous experience or observation to be nearly ready for hatching. The bird is much more likely to return quickly to such a nest. The hide is set up and camouflaged, if possible some few days before photography is to be attempted, at a distance of some 50 feet from the nest. It is then moved nearer the

trained on to the nest, and you will have seen that there are no flopping pieces of tent to scare the birds away. All you have to do now is to wait for the return of the bird, which should not be very long if you have made your preparations carefully and have kept absolutely still in the tent. If, however, there is no sign of the bird after an hour or an hour and a half it is as well to give up the attempt, to prevent the bird from forsaking the nest. When the bird returns it will probably alight some distance from the nest and gradually make its way to it. After a few seconds start the mechanism of the camera (without threading the film) and accustom the



bird to the noise. In most cases the bird will not be very startled by the noise for it is a surprising fact that the continuous whirr of a ciné camera is *not so frightening to a bird as the click of the shutter of a still camera*. If the bird then does not seem to be very scared, thread the film up and, when the bird is where you want it, start to "shoot." After you have finished leave the nest and its surroundings as little disturbed as possible so as not to call the attention of small boys and other vandals to the spot.

Only the broad outlines of the subject have been given above, but they will be sufficient to enable anyone to make a start at this fascinating hobby. After this, experience will teach the beginner more rapidly than any written descriptions.

Like all branches of cinematography, natural history

cinematography is improved if a definite prearranged plan is decided on. The chance shots of different birds are rather disappointing when projected, and it is as well to take one particular bird and work out by the camera its life history. If a rough scenario is drawn up at the beginning of the season, it will be useful. Suppose, for instance, the bird chosen is the tern or sea swallow. For a complete film we should require a shot of the birds flying overhead showing their graceful flight and then in contrast one of the birds walking in its ungainly fashion on the sand (near the nest). A closeup of the nest scrape and eggs would follow and the birds alighting at the nest and sitting on the eggs. Then one of the eggs



chipping and possibly of the chicks emerging, the parent feeding the young with fish, and so on, concluding with another shot of the birds flying overhead and out of the picture. Such a film (most of which has been done by the writer recently) would be a constant source of pleasure to the worker himself and, in addition, might be accepted for professional exhibition and doubly repay for all the trouble it had taken.

"THE AMERICAN ANNUAL OF PHOTOGRAPHY, 1933"

THIS well-known publication, which hails from Boston, is of more than ordinary interest to the cinematographer, for although more than 100 pages are given up to reproductions of Exhibition pictures—the study of which, by the way, will be most helpful to all cinematographers interested in composition—more than twice this space is given up to illustrated articles by experts. Among those of direct interest to the ciné amateur are "Light and Its Application to the Ciné Art," "Some New Developments in the Amateur Ciné Field," "Character Make-Up for the Amateur," "Ciné Titles," "Help With Your Ciné Films," and "Making Cave Movies."

The author of the last article, incidentally, does not appear to us to be a model of what a cinematographer should be in the way of showing con-

sideration for others, for he does not seem to have the slightest compunction in filling a confined space in a cave full of delicate stalagmites and stalactites with chemical fumes and smoke from his torches so long as he obtains the photographic effect he requires. Listen, for example, to this: "We have had some very disagreeable experiences with the smoke and gas given off by flares. You must watch this part of the work very closely or disaster may overtake you. Most caves have some air circulation, and the smoke will not be dangerous; but we have been caught in situations where no trouble had been anticipated." Again, speaking of some experiments in lighting, he says: "Profiting by this practice, I now try to get shifting billowing clouds of smoke into my pictures where the air currents permit." We sincerely hope

that English cinematographers will not commit acts of vandalism of this nature!

Many of the articles dealing with still photography are extremely interesting and valuable, even if they have no direct application to cinematography. Many, however, do overlap this field, such as that entitled "Composition in Photography," which is illustrated by no less than 37 diagrams to emphasise the author's points. These diagrams are nearly all analyses of composition in actual photographs and are not mere theorising.

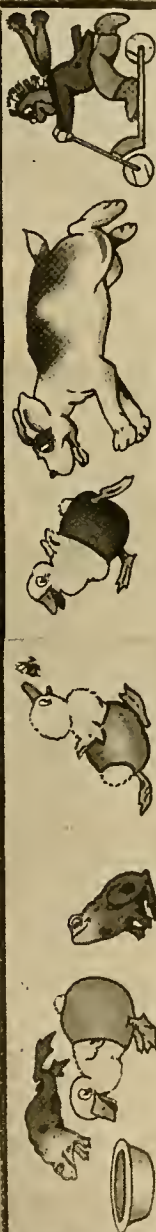
"The American Annual of Photography" is obtainable in this country from Messrs. Sands, Hunter & Co., Ltd., price 10s. in paper and 15s. in cloth cover.

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MOVIE THRILLS

and

How to Fake Them

By NORMAN HUNTER

THE introduction of a well produced "thrill" into an amateur film will often make all the difference between partial failure and complete success from the point of view of your audience. And it is not only plays that can be improved by putting in some thrills. A travel picture or a film of family life can be given just that much needed punch with the addition of a thrill scene at some suitable point.

Most of the sensational effects produced in cinematography are made possible by the fact that two scenes may be shot at totally different times and in different places yet can be made to follow each other on the screen as if no interval at all had occurred between.

Here are some brief synopses of "thrills" that call for nothing in the way of elaborate or expensive appliances or conditions impossible for the amateur to create.

Car Crashing into Obstacle.—Commence with a medium shot of the car travelling along the road. Then take a shot from the car showing the scenery going past. Another shot showing the car coming towards the camera. Now, keeping the car out of the picture, take a short shot of the obstacle. A tree fallen across the road would be excellent, but you are unlikely to find one so you will have to use either level crossing gates or a lorry drawn across the road. You will be able to

This will fit the Kodak title frame and can be used for Pathe and Victor



get a shot of a lorry or van driving out or turning in a fairly quiet road. Next take a close up of the driver of the car showing sudden realisation of the object and fear. A quick shot of the obstacle taken from the driving seat of the car or rather taken by standing up behind the driver to get as near as possible to his viewpoint while he drives towards the obstacle, stopping, of course, a safe distance away. Then a brief close up of the driver's hand as he clutches at the hand brake then a shot of the obstacle right close up. As you take this last shot swing your camera towards the obstacle then suddenly check it and give it a twist sideways and swing it round to the right or left. Finish with a shot of either a wrecked car obtained at an old car dump or, if that is not convenient, you can make a realistic crash dummy with the

spare wheel, a lamp, some bent and twisted scrap iron, one of the car seat cushions and hidden away among them a tin containing some rag soaked in paraffin and ignited to show smoke coming from the wreck. A further gruesome detail would be a foot or hand sticking out of the wreckage, easily managed by someone, the rest of whose person is kept out of sight.

Fire Scenes.—A forest fire is easily simulated by lighting a piece of dry twig and holding it below and a few inches in front of the lens while shooting the scene. The effect of the flames and smoke will be exactly as if the whole of the wood that is being taken were on fire.

For a house on fire effect have several tins containing paraffin-soaked rag and place one just inside each window of the house that will be taken in by the shot you are going to make. Have the smoke tins lit, and use either electric fans or sheets of cardboard operated by persons hidden in the room to blow the smoke out of the windows. Take a good long shot of this and when you edit later on, intersperse a few short shots here and there of fire engines dashing through the streets—scenes which you can take when opportunity occurs. Interiors showing people trapped in the burning house can include one of someone wrenching a door open but slamming it to again as smoke pours through—fanned through from a smoke tin placed outside; while a shot taken on the stairs with a piece of burning twig in front of the lens, as already described, will give a most thrilling effect, particularly if some of the characters are seen attempting to descend the stairs and being apparently beaten back by the flames.

The final shot of the rescue via the window will have to be done with one of the characters in costume as a fireman, using a ladder as an escape and filming only the upper part. But if this presents difficulties the rescue could be effected by one of the characters soaking a cloth with water and



Cut this out and slip it in the Bell-Howell, Ensign or Cinecraft title frame

(Continued on page 338 foot of first col.)

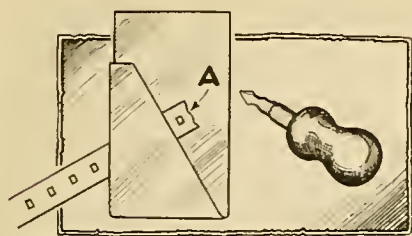


Fig. 1. The Author's device for scraping

WORKERS on 16-mm. film have available a number of splicing machines which efficiently perform all the requisite operations; from trimming to the final step of keeping the two lapped ends under pressure while the cement sets. The 9-mm. user has, however, only one such piece of apparatus, that sold by the Pathé Company, which provides for keeping the splice under pressure and in alignment while drying. It is, however, an excellent little instrument and costs but a few shillings.

The requirements of a good splice on 9-mm. film are, of course, the same as on the larger size film. It must be strong, must pass through the machine without "judder" and should not be apparent on the screen.

Special Considerations

In joining 9-mm. film some other considerations arise in achieving the desired end and I propose to deal with the points as they arise during the course of an imaginary demonstration of making a splice.

For reasons which will be apparent later I always make a splice in a given order, running the film from left to right before me from the top spool of the projector on the left into a clean waste-paper basket on the right. The two ends to be joined are first trimmed with a pair of scissors just beyond a perforation and as close to the perforation as is practicable. The reason for the close trim becomes clear when it is remembered that there is part of the picture on the film beyond the perforation. If, then, any considerable part of the picture is included in the join there will appear on projection a "flash" revealing a second picture extending but half-way down the screen.

Scraping

Of the two overlapping ends which constitute the splice one will have a coating of gelatine which holds the picture. As the cement will only join celluloid surfaces the gelatine surface must first be scraped off in order to bare the celluloid. Here again the removal of the gelatine much beyond the inner side of the perforation may cause a "flash" on the screen, this time a white one. It is clear, therefore, that the film must be scraped only as far as the other piece of film will overlap.

Professional film joiners have for many years ensured a clean edge in removing the gelatine by placing a piece of straight-edged metal over the part of the film to be protected; revealing only the end from which the gelatine is to be removed. I have

SPLICING 9-MM. FILM

By **HARRY WALDEN**

made myself a very simple and convenient edge for this purpose out of a piece of thin sheet zinc as shown in Fig. 1. This is just small enough to go into the bottom of the box holding the mender. It will be seen that in order followed it is the left-hand piece of film from which the gelatine is

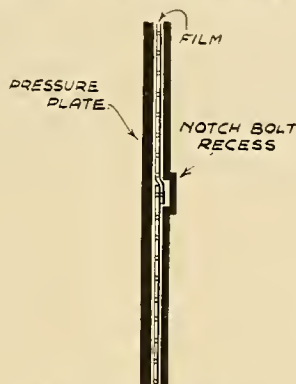


Fig. 3. The wrong way

removed. The broken edge of a hack-saw blade is often recommended as a scraper but I have found this and other heavy instruments a little rough and if not used carefully, inclined to tear away the thin strip of celluloid between the perforation and the end of the film (A). I use an Ensign Print Trimmer for the purpose



Fig. 4. Spliced this way the film must pass the gate sweetly

as it very satisfactorily and quickly takes the gelatine off without undue pressure. The pens are, moreover, very cheap and may be thrown away when they become blunt.

The two ends are now ready for joining and the right-hand piece is put on the mender first, *face downwards*. Then the left hand piece is put on, also *face downwards*. In this position the left-hand piece may be easily lifted with the fingers of the left hand leaving the right hand free to apply the cement: an important point for a right-handed person. The

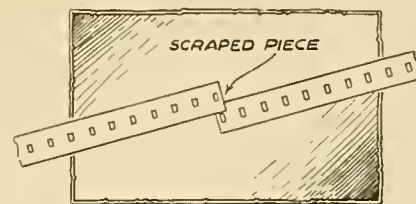


Fig. 2. The film face should be downwards

cement should be applied sparingly only to those two surfaces which are to be joined. If too much is used dissolved celluloid may ooze out round the edges of the perforation and the edges of the film while under the pressure clamp. I prefer to use a small camel-hair brush for the purpose rather than the glass rod provided with the cement.

Removing the Film

The join will be sufficiently set after ten or fifteen seconds and may be removed from the mender after opening all three clamps by giving it a slight twist. Care should be exercised in opening the pressure lids, as, if they are forced back and strained it may be found that, in making subsequent joins, the pressure has become uneven. If this happens one side of the film in the mender takes most of the pressure with the result that the other side receives too little and the join that side will be imperfect. If such an accident occurs the pressure pad may be adjusted so that it sets flat on the film but, in gauging the adjustment, two pieces of film should be put into the clamp before it is clipped down.

Avoiding "Judder"

Some readers may have been surprised at the practice described above of placing the films to be joined *face down* in the mender. This course is, however, followed in the following circumstances. When the joined film passes through the projector it requires to pass over the recess for the notch-bolt. If film is joined in the order shown in Fig. 3 and the splice is not too well made it will "judder" as it passes through the projector. In order to avoid any chance of this defect I always join my films as shown in Fig. 4 in order that they are certain to pass through the machine smoothly.

New Colour Films

For a long time the Kodacolor process was the only natural colour photography available to the amateur cinematographer, but recently the Agfa process which operates on similar principles was introduced on the British market, and now the two-colour process invented by Lady Williams and marketed by the Bell & Howell Company under the name of "Morgana" is available in America. We know of two other colour processes on the way, one of which at least will require very little more light for projection than the ordinary black and white film.

WHY NOT A SOLID ALUMINIUM SCREEN?

BRILLIANT PICTURES AT A LOW COST

By DAVID CHARLES



The claws will fit the average mantelpiece, a window-wedge making up any variation

ALUMINIUM is nowadays quite cheap, even in large sheets. In the big cities, at any rate, there are plenty of metal merchants where you can go and take your pick of size and thickness

The surface of the new sheet is too shiny for use as a ciné screen, but there is very little trouble in giving it a good smooth matt texture. Lay the sheet on a flat table and rub it all over with a piece of emery cloth of the grade FF (very fine). Don't rub too hard, and in any case the result will be streaky in appearance, though probably quite satisfactory in use. As you may as well make a nice finish while you are about it, and as it will take but very little longer, it is well to remove the streaks and substitute a fine grain by rubbing all over the surface with an abrasive powder. (See Fig. 1.)

Using Knife Polish

You can use knife polish, which is very fine emery powder, but a quicker result is got by the use of the carborundum powder used for grinding motor-car valves. The finest grade,

No. 100, is right for the job, and by far the best tool for applying the grinding powder is the human hand! It will wash off fairly easily, but if you have an old glove, or a cork pad, or something of that sort, all risk to self-respect will be avoided.

Having obtained a good surface, you can try it with the projector and satisfy yourself by drilling a hole in the middle of one edge, by which to hang the screen upon a nail in the wall, or you can proceed further to make the not very pretty but decidedly useful pair of claws seen in Fig. 2. These can be cut out of any oddments of wood, thick or thin, that you may have by you. The only essential is to get somewhere approaching the measurements indicated on the two places where they are shown. Nothing else matters! In the centres of the solid portions bore a hole to take the screws illustrated, which are a quarter-inch thick by two inches long.

Building the Frame

Whatever size you have made your screen, you will need a strip of batten for one of the long sides, and one of the two big screws is driven in to each end of the batten. You will perhaps have noticed that the fly-nut on each of these screws has been put on the opposite way to the conventional one. This is not a mistake, as you will soon see if you have the patience to follow me a little further. Before fixing the screen to the batten (Fig. 3) it is well to drill a row of



Fig. 2. Cut these pieces of any odd wood. The open slot should be about 2 inches wide, and the shorter arm $3\frac{1}{2}$ inches long. Other measurements do not matter. The screws shown are 2 inches long



Above, Fig. 3. Screw one edge of the screen to a length of wood batten. In the ends of the batten fix the two long screws

On left, Fig. 1. A beautiful surface is quickly produced on plain aluminium sheet by rubbing it with valve-grinding powder

small holes near to one edge for the screws to go through, and also to bend the other three edges of the sheet (unless you have bought a really stout one) over the edge of a table as shown in the photograph, No. 4. This has the effect of considerably stiffening the sheet. When you have done this, and have screwed it to the batten, withdraw the big end screws, and drive them in again with a washer



Fig. 5. This shows how the claw fittings clip on to a table, showing the finished side either over, or away from, the table, as may be desired

and one of the funny wooden shapes on each. You will find that without driving the screws more than comfortably tightly, you can clamp the end pieces in several positions by using the flynuts. I will waste no more words in describing these or their purpose, which you can see for yourself (as well as very likely finding other useful ones) by examining the remaining illustrations, Nos. 5 and 6, and the heading.



Fig. 6. The device will also fit easily over the end of a bed



Fig. 4. Bending the edges of the aluminium sheet over the edge of a table like this will make it much stiffer

A MOVIE CURIOSITY How the Wheels go Wrong By "DON"

HAVE you ever noticed when you have been to the pictures, or at your ciné-show at home, how the wheels of moving motor-cars appear to be turning backwards or even seem to be stationary?

It is one of the curiosities of the film and is in reality a very good example of what is known as an optical illusion, but nevertheless it still puzzles a good many people.

★
Three positions of a wheel, to illustrate our contributor's point
★



"What is the cause of this curiosity?" is a question that is asked again and again, but the correct answer is not always given. First of all it depends upon the rate at which the wheels are revolving, and what happens is described below.

Suppose a motor-car is being photographed and that one exposure made by the ciné-camera is by chance made at the exact moment at which one of the spokes is pointing downwards vertically. When the next exposure is made, one-sixteenth of a second later, the car, as a whole, will naturally have advanced a certain distance. It commonly happens, however, that another spoke will now be pointing vertically downward. This will occur

at all the later exposures if the speed of the car does not change. So that to the observer the wheels do not seem to be moving at all, and the appearance is that of a motor-car gliding along with fixed wheels. Such will be the case, no matter how rapidly the film is projected on to the screen.

Should the speed of the car become slower, three successive photographs of the wheel under observation would appear as in the illustrations. (From left to right.) By noticing the position occupied by the tyre valve it is obvious that the wheel had turned backwards very slightly. Thus in the picture on the left, the spoke X

is pointing vertically downwards; in the second picture, spoke Y has almost, but not quite reached the vertical position; while in the third picture on the right, spoke Z is not quite as far along as Y was in the picture before it. If the speed of the car is increased, the wheels would look as if they were moving slowly forward. Of course in most of these cases the valve is only rarely seen with sufficient plainness to indicate the real movement of the wheel.

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NOVEL IDEAS CONTEST

Competition Winners for January

THIS month the entries from 9½-mm. users have been in the majority, large numbers of entries having for their subject-matter designs for developing drums very much on the lines of that for which a prize was awarded last month. As we obviously cannot repeat awards for similar designs, we are afraid such entrants will be disappointed, but so clever have been many of the entries that we are sure the unsuccessful competitors will find other ways of overcoming amateurs' difficulties and send further schemes.

One of the simplest and yet most ingenious entries we have yet received is that sent in by Mr. Frederick R. Edwards, of Hanwell, by which with the very simplest of apparatus short lengths of 9½-mm. film can be reduced or intensified. In awarding a prize to Mr. Edwards we are bearing in mind the very wide application of his suggestion and the demand which exists for just such an apparatus.

The importance of accurate speed adjustment of projectors has led Dr. R. H. Reece, of London, W.14, to send us a stroboscopic speed indicator, together with practical information on how to use it. This has also been awarded a prize: while a very ingenious gadget for the exact cutting and depth of scraping in splicing 9½-mm. film has won a prize for Mr. Arthur Bilton, of North Shields. All of these entries are just the type our readers appreciate.

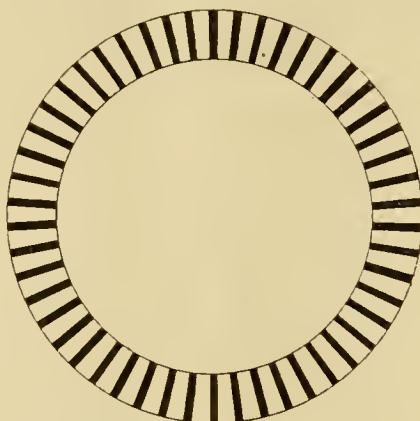
Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile we are repeating our offer to readers, and next month three half-guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own artists will prepare the necessary finished drawing for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method, is more likely to win a prize than a long drawn-out description of something which is difficult to make.

Entries for the February competition should reach us not later than February 15. The Editor's decision will be final.

Modifying 9½-mm. Film

One frequently finds it desirable to modify short lengths of 9½-mm. film either by reduction or intensification by toning. An ordinary dish is not ideal for several obvious reasons. I have found the following method very convenient and economical.

Obtain a piece of ½ inch diameter glass tubing (length according to the maximum length of film desired to be processed), plug one end with a clean cork, fill the tube with solution to within an inch of the top, slip in the length of film and cork the other end. Reverse the tube occasionally to ensure even action of the chemicals. The whole length of film is under constant observation, and as soon as a satisfactory density is obtained



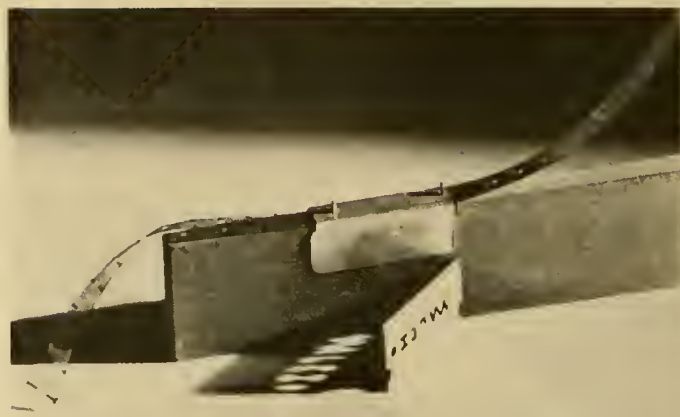
Dr. Reece's Stroboscopic disc. This can either be cut out or traced over

remove one cork and pour the solution into a dish. This action generally carries the strip of film with it. Should the film remain in the tube, however, remove the other cork and gently push it out with a glass rod, then finish the processing in the ordinary way. —FREDERICK R. EDWARDS, 18, Clitheroe Avenue, Hanwell, W.7.

A Useful Splicing Gauge

Gauging the exact cutting and depth of scraping for splicing a 9½-mm. film requires some care, so the little jig I have made has two uses—it performs the above functions and makes use of old razor blades of the "Valet" type.

For easy reference I am sending one of my jigs (a photograph is shown herewith—ED.). It is easily constructed from a piece of old wood: tin can be used where I have used



Mr. Arthur Bilton's useful splicing gauge

copper. The two pegs are nails filed to shape. I kept the wood long for easy handling, and the saw cut is for sliding the razor blade down during cutting. It is better to cut across the film, not through it. One end of the copper acts as gauge for cutting, and this is kept straight. The other end is the gauge for depth of scraping, and for easy recognition I leave this end recessed. If the gauge needs adjusting at any time, a little more can be filed off the copper.

The whole device can be made with the file and drill of a fretwork set at the cost of a penny or two.—ARTHUR BILTON, 5, Grosvenor Place, North Shields.

A Stroboscopic Speed Indicator for Projectors

All projectors tend to increase their speed as they warm up, and most amateurs run their films too fast. This results in jerky and unnatural movements on the screen.

The stroboscope herewith has 50 black lines equally spaced and is intended for attachment to the sprocket shaft (8-tooth sprocket) of a 16-mm. projector. If illuminated by a lamp fed from 50 cycle alternating current it will appear stationary when the projector is showing exactly 16 frames per second. A neon lamp, such as the "Osglim" or one of the small neon indicator lamps used on switchboards, is preferable to incandescent lamps. 110 volt neon lamps can be obtained from Messrs. Philips Lamps, Ltd.

For other speeds and supply frequencies the formula is:—

Number of black lines =

$120 \times \text{frequency of supply mains}$

Revs. per minute of shaft.

Stroboscopes for use with a gramophone indicating 78 and 80 r.p.m. are obtainable commercially from "The Gramophone," "The Wireless World," etc. If the speeds of both gramophone and projector are controlled by this means, the task of fitting music to films is greatly simplified. It is even possible, with care, to show talkies.—DR. R. H. REECE, 62, Addison Gardens, W.14.

PRODUCING A FILM

VII. TRACKING SHOTS

ONE of the most difficult things to do successfully in filming is a *tracking shot*, and yet there are occasions when it is so many times more effective than the succession of shots which would be otherwise necessary, that it is more than worth the labour, pain and difficulty involved in making this complicated type of shot. Let me remind you of what you have to bear in mind when making a *tracking shot*, particularly in an interior.

First of all, you must be rehearsed up to the last degree. If your scene is afterwards found to drag, there is little chance of the Editor being able to remedy it. What you have done is there, for good or for bad. So, not only must your artists be well rehearsed, but so also must your Cameraman and his assistants. In order to avoid gaps, dragging and dull patches, you will need to put in extra "business," to "cheat" and, most of all, to time your action.

It is always a good plan to time your rehearsals with a stop-watch. Your first rehearsal of an ordinary scene may possibly be as long as 60 seconds. See what you can cut out that is unessential and uninteresting, then time it again and you may find you have got it down to 45 seconds. After two or three rehearsals, what with the Director cutting out unnecessary action, speeding up other business and your artists being surer of themselves, you will possibly find your scene eventually taking only 30 seconds. Even then, after it has been shot, the Editor may do strange things to improve the scene with his scissors—but if it is a *tracking shot*, which can easily be a 100 or a 150 second scene, there are going to be long, long patches of boredom if you haven't rehearsed it well.

For a *tracking shot* the Cameraman will need special rehearsals for himself. He may have to change focus several times; his lighting will have to be adjusted to suit each camera position; he will have to *pan* and to *tilt* and to see that at no time does he get off his limits or shoot outside the set. He will have to watch his shadows—including his own shadow and that of the camera, and if it is a sound



A circular "pan" for which the table has been "cheated." A duplicate table with the centre cut out has been substituted. A difficult shot to light, since it consists of a series of "close-ups." The Cameraman is the famous James Wong Howe

THE SEVENTH ARTICLE OF THE IMPORTANT SERIES WRITTEN EX- CLUSIVELY FOR "HOME MOVIES"

By
**ADRIAN
BRUNEL**

picture he will have to watch the microphone and its shadow.

And yet, I say, it is worth all this care and trouble to get a good and effective *tracking shot* "in the box." There is first the technical satisfaction and, finally, your picture will be the better for it if a *tracking shot* really is the best method of treating your action.

In an exterior your difficulties of lighting a *tracking shot* are not so great, though the position of the sun and of your reflectors will need

watching. In an interior you usually have a smooth floor to track on and two or three steps are easily negotiated if you place boards over these stairs for your trolley wheels to pass over. In an exterior you will encounter bumpy ground which you will have to level and smooth out as much as possible; planks also will help you over some difficulties. Again, I say it is usually worth all the trouble involved; an interesting *tracking shot* on an exterior can be one of the most effective devices in cinematic entertainment.

The first scene in our Second Sequence is a *tracking shot*. (See last November's issue of HOME MOVIES.) In Scene 22 we *fade in* on a *close-up* of an enlarged photograph of Jellacott and then *track* along the wall to an enlargement of Mrs. Jellacott. Assuming that these two pictures are the same size and that you *track* from one to the other, this will not involve any change of focus, but should you *pan* from one to the other, you would then have to change focus—unless, of course, you placed your camera in a central position

between the two, or the two pictures were on different walls of the room at right angles. Such contingencies will depend partly on your Art Director's arrangement of the room and how you work out the remainder of your *tracking shot*.

The camera then *tracks* or *pans* on past a framed text to a ledge containing books; the camera *tracks* up to the books, so that we get their titles. Obviously this will involve changing focus.

The camera next *tracks* away from the books and round to the door, till it is in more or less of a M.S. Change focus again. The door opens and Jill enters; the camera *tracks* back, as Jill advances.

It all looks so easy. I remember a similar easy *tracking shot* that took us five hours' hard work to do! But although this one needs some skilful camera work, it is not complicated with involved movements of characters and is a comparatively simple example of the *tracking shot*.

Scene 23 is a good specimen of one of those ridiculously simple scenes that direction and acting can make

something of. To quote the script:—"M.S. of Jellacott outside the front door. By his manner he has evidently seen Jill go in. The camera PANS with him as he goes to open the door. He then stops and listens."

The plain description of the action without psychological verbiage and other embellishment suggests crude, melodramatic performance, and should be a challenge to you not to let it be. So, first of all, the Director and actor should between them be on their mettle to play it as naturally as possible, at the same time not letting it be so "natural" that it is purposeless. The next endeavour of the Director should be to elaborate the action interestingly—so long as he doesn't embark on unnecessary footage. Think of Jellacott's character, as you conceive it, and that will help

is the caution of the man of action or the sly cunning of an entirely different type.

The next scene is an interior M.L.S. of the door, with the table in the foreground. Jellacott will be in a M.L.S. as he enters the door, but will be fairly close to the camera as he comes up to the table. Since he has the table to "anchor" on to and the parcels on the table as his objective, this is an easy scene for the artist to remember his camera positions. It is often necessary, with a difficult scene or a forgetful artist, to "cheat" the furniture slightly so as to provide "anchorage" as objectives for your artist.

Scene 27 is an interior of Jill's bedroom—just a fraction of it by the window. As there are no long or complicated scenes in the bedroom, it is not necessary to build a set. This

beginning of Scene 28 if he wants; he may even decide to keep the whole of Scene 28 here and then follow it with Scene 27.

Be careful, in shooting Jellacott's entrance into Scene 28, to see that he comes into the picture the opposite side of the screen or camera to that which he went out of Scene 26. If in Scene 26 he passed out on the left of the picture, then in Scene 28 he must come in on the right. Sometimes on the set you will argue about this, until you come to despise each other's stupidity; some will say that since such and such is the geography of the set, the characters must be photographed continuing their walk in the direction they would actually go—West to East, say but, however right they may be geographically, cinematically you must proceed in consecutive shots by going out left and entering the next shot from the right, or vice versa.

Scene 29 is an exterior of Jill's window. You want a reliable tripod for shooting up at such an angle, and in order to get close enough, you may need to use a longer focus lens than usual. If this presents difficulties, you can often get round it by "cheating." Should any of the ground floor windows be more or less the same as the first floor windows, then bring Jill downstairs and shoot up at her from a camera position close to the floor. Your Cameraman will like lying on the ground—it looks so wholehearted and expert. You may have noticed that in nearly all publicity photographs of a production in progress, the technical people love to be photographed crouching at their work.

Scene 30 is a *distance shot*—from Jill's viewpoint. Shoot a little more than you think you'll want, because you may want it after all. As I have said, a wise Director will always be bearing the Editor in mind. That extra footage may enable the Editor to cross cut quickly two or three times with effect. The same remark applies to all the scenes from No. 31 to No. 37.

Scene 38 is another *tracking shot*, in which the camera has to follow an artist as he walks from the window to the bookshelf and from there to the table. One says "the camera follows" as if it were the whole responsibility of the Cameraman, but the artist has a responsibility to the Cameraman; he must adjust and moderate his walking so that the Cameraman can follow him and, having worked out the mechanics of his movement with the Cameraman, the artist should not vary it.

What a joy to the Cameraman is an artist who acquires the knack of keeping in his limits, and what a joy to the Continuity Girl and the Editor is the artist who always remembers in every detail how he was dressed and how he finished a certain scene. It seems so simple and yet some of the most intelligent artists are incredibly slow to acquire this camera-sense and this grasp of continuity.



An example of how the Cameraman has to watch the microphone boom. The two microphones shown must be placed as near the artists as possible, but must be kept clear of the camera's line of vision. (From the Paramount film, "The Night of June 13.")

you. Is he hot-tempered? Is he domineering? Is he sullen? Is he cunning? Your decision will help you to evolve the manner of his movement and from this will come your inspiration for "business."

Scene 24 shows Jill unconcernedly unpacking her shopping basket on the table in the living room. Here is another opportunity for good direction. A confident actress, but one who is not a real artist, will set unconcern for all she's worth and give you a slice of celluloid that can let your audience's interest and belief in her reality right down. So watch her.

Scene 25 is of Jellacott again. He looks round to see if Alan has observed him and then goes incoors. According to your decision as to his character will depend your artist's interpretation of this looking round—whether it

can easily be done in a real interior, when the sun is coming in at the window and when you are on location. Then when you come to the exterior of this window (Scenes 29, 31, 34 and 36) you will have had a perfect match so far as the Art Direction is concerned. But, in any case, I have purposely arranged the script so that you don't get two consecutive shots of the interior and the exterior of the window.

Scene 28 shows Jellacott looking out of his window. That is what the script says—it places him already there. However, a wise Director will go further than the script, if he knows anything about acting; he will shoot a bit of extra footage of Jellacott coming into the scene, as from Scene 26. This will enable the Editor to join up the end of Scene 26 with the



It is the Director's task to keep the crowd "unstatic." They must be kept animated or moving as naturally as possible, so as to avoid all possible resemblance to a stage performance. (From the Fox film "Cavalcade.")

Scene 39 shows Jill coming downstairs and Jellacott seated in the foreground with his back to the camera. Apart from the gesture he makes to call his daughter to him, he must remain as still as possible: since the camera is focussed on Jill, Jellacott will not be dead in focus, so that too much moving from him would accentuate this or draw attention to it. Also, if he moved too much, he might obscure Jill, and it is Jill's reaction to her father's presence that we wish to see.

At the end of this scene, Jill comes up to her father; we then cut to a reverse angle—Scene 40. Remember to overlap the action and to have Jill approaching her father at the beginning of Scene 40, so that your Editor can cut on the movement forward or after Jill has stopped—whichever he decides is better for reasons of matching or smoothness.

Scene 41 should be shot from Jill's viewpoint and Scene 42 from Alan's. For Scene 43 it is advisable to get as complete a change in angle as possible—and don't forget to repeat the action of Jellacott holding out the piece of paper.

Scene 44 is described as C.M.S. so that you can easily get Alan's hand in the picture as he holds the paper to read, but you can get a little nearer by "cheating" his hand a little higher than is absolutely natural.

Always bring your camera as near as possible—that is a safe axiom in making good pictures. Don't let the Cameraman feel you over this, for he is often inclined to move his camera a little back in order to make easier his task of getting the artists in and in order not to cut them inelegantly with the frame of his picture. I have known Cameramen to let the Director

view the scene through the camera with a 3-inch lens and, directly his back was turned, to switch over the lens-turret to a 2-inch lens. The sad part about this is that the Director seldom realises he has been fooled even when he sees his rushes on the screen. So always see that you really get as near as you can. *Long shots* are too easy and uninteresting when intimate action is taking place.

There are some Directors and Scenarists who, while agreeing in principle, plead for what they call an "establishing shot"—that is to say, a *long shot* at the beginning of a sequence in

order to let us all know exactly where we are or are going to be. My answer to this is that the chances are you cannot always afford to keep a purely "establishing" shot on the screen long enough for us to grasp the geography of the set thoroughly, that if you can do so we are not necessarily interested and we shall probably forget all about it later on. Further, I fancy it is rather more intriguing to gather gradually and unconsciously the composition of the set—if it matters at all. If, however, you are a believer in the policy of having an "establishing" *long shot* at the first showing of a set, you can compromise and make the shot more interesting by *tracking* forward.

And finally, Scene 45 is an insert of the piece of paper, held in Alan's hand. All I have to say about this is that Alan's hand must be properly made up—both hands, in fact, as the other hand comes into the picture at the end of the scene.

This *close-up* is not as easy to shoot as it looks, for the paper must be held exactly in position so that it is always in focus and can be read; and there is movement at the end when Alan's two hands tear up the piece of paper, which must both be kept within the frame of the picture. All this must be done with the camera shooting over Alan's shoulder or with Alan "cheating" by holding it under the camera as it shoots down.

But this is not the greatest difficulty you will have in shooting *close-ups*. The principal trouble is, as our artful Cameraman knows to his cost, that the artist will not keep his position in a *close-up*. I exclude from this charge the really experienced film artist; actors like Ivor Novello and Carlyle Blackwell know within a fraction of an inch how much they can

(Continued on page 337)



How overhead tracking shots are done on exteriors where the expensiveness of the apparatus is no object—namely, Hollywood! (From Paramount's "Thunder Below.")

GOOD NEWS FOR "NINE" USERS

200-watt Projector for £15

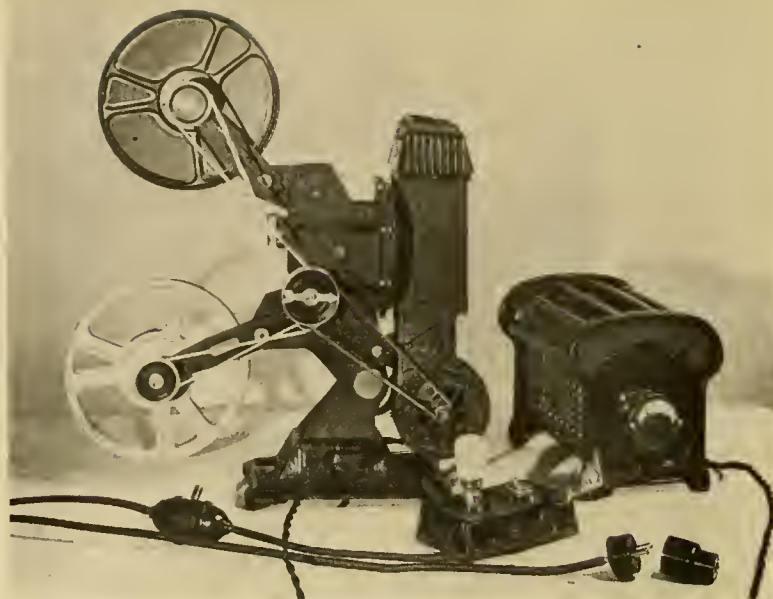
FOR a long time the 9.5-mm. user has been at a disadvantage compared with the 16mm. devotee in the matter of projection.

True, Messrs. Pathé have had their Lux projector, which has sold in large numbers, but this has cost over £20 and the admirable Bolex Model D, which, as our readers know, shows both 9.5-mm. and 16-mm. film equally well, costs £35, has also been available, but both of these have been too expensive for the majority of users.

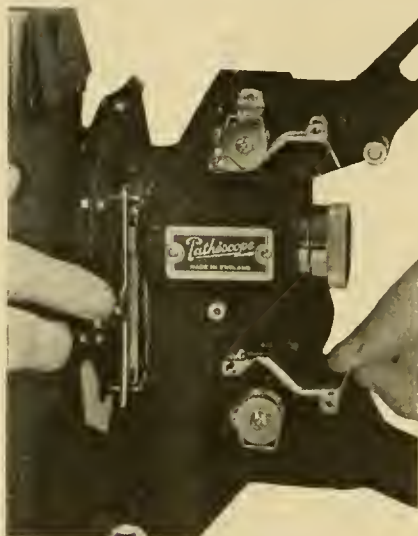
The position, fortunately, is now changed and we are happy to announce the new Pathescope "200-B" projector, an admirably designed and handsome instrument with 200 watt lamp, sprocket feed, fan cooling and many other refinements, at the remarkably low price of £15 or £17 complete with the resistances for higher voltages than 110.

As will be seen from our illustrations, the design is entirely new and is not merely a modification of the existing Lux projector. In the main it follows the general lines of the standard 16-mm. projectors, having upper and lower spool arms which fold back for convenience in carrying feed and take-up sprockets with guards, and a spring loading gate which is very easily released for loading. The design of the whole apparatus is both workmanlike and artistic, a conveniently adjustable tilting base which can be rapidly set and locked in position being not the least of its many attractive features. The feed spool when fitted to the upper arm is so arranged that the film winds off from above and not below, and the lower spool takes up the film from the under side. The gate is fitted with a double claw and the precision of the apparatus is such that no framing adjustment is necessary.

Threading the film is very simply effected and users of the earlier



Here is the complete outfit with pilot light and resistance for 200-250 volts



The gate is opened by a touch of the finger (on the left). On the right the take-up sprocket guard is being lifted

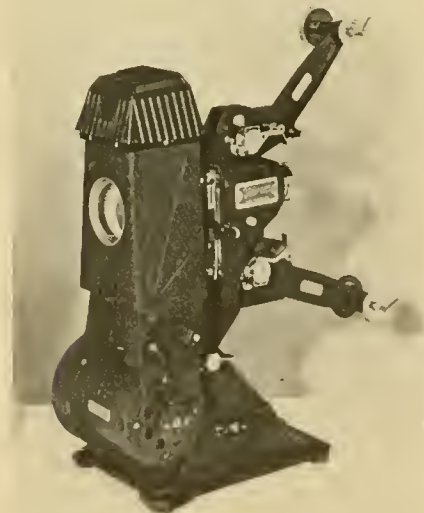
apparatus will appreciate the fact that the film can be removed from the gate and re-wound at any time during projection. This re-wind, by the way, is very easily made by a change in position of two belts, the operation taking but a minute. The film then re-winds rapidly and automatically by means of the motor drive.

The general appearance of the apparatus can be gathered from our photographs; in the bottom photograph the lever for speed regulation is easily perceptible. At this juncture we might point out that the book of instructions accompanying the machine is particularly well compiled, the explanations being simple and the numerous photographic illustrations most helpful.

Our tests of the apparatus, which were made not only with Library films (in which a high standard of photographic excellence is naturally assumed) but also with a number of

amateur films, many of which were too dense to give any results with the ordinary low power projectors, demonstrated that not only is the machine remarkably easy to handle and adjust but also that the illuminating system is extremely efficient. It must be remembered that as the picture area of the 9.5-mm. film is approximately two-thirds of that of the picture area of the 16-mm. size, a side-by-side comparison with a 16-mm. projector to be fair should show the smaller size only two-thirds as big on the screen. When we made such comparison with one of the most efficient 16-mm. projectors on the market, making the pictures from both instruments of the same size on the screen, there was, to our surprise, little to choose in illumination between the two. This is a remarkable tribute to the efficiency of the system, particularly as the 16-mm. projector with which it was compared is known for its efficiency and is more than four times the price of the Pathé instrument. In such matters as silence of operation, steadiness, ease of focusing and sharp definition, the "200B," is undoubtedly in the front rank and is a very valuable addition to the Pathé line. The 200 watt lamp fitted has 110 volt filament, while the motor is supplied either for 200-250 volts or 105-130 volts, as required, so that the exterior resistance which is used for the higher voltages need only control the lamp.

Owing to the intense illumination, notched titles cannot, of course, be used (this applies to all high power 9.5-mm. projectors of whatever make, and no provision is made for projecting single frames, as is the case with most 16-mm. projectors. Altogether it is a remarkably fine instrument—British made, by the way—which we can thoroughly recommend and which should do much to popularise still further this already popular size.



Another view, showing the speed control lever above the motor

THE A.B.C. OF HOME TALKIES—IV.

By **BERNARD BROWN (B.Sc., Eng.)**

Author of "Talking Pictures," etc.

EDITOR'S NOTE: This is the fourth of the series of articles written specially for "HOME MOVIES" by Mr. Brown. New readers can obtain the three previous issues on application to the publishers

IN our previous articles we have discussed briefly the principles of sound-on-disc projection, and now come to the more practical and perhaps more interesting subject of operating. There is, of course, nothing very technical in running a disc home talkie equipment—anyone can do it as likewise can they handle the steering wheel of a motor car. But to present a first class home entertainment which starts smoothly, proceeds without hitch and finishes at just the right moment is a little different matter and demands practice and dexterity. To project a casual reel and disc one may certainly merely uncover the apparatus and start right away. But this sort of thing cannot go on for ever and it pays to follow a strict starting routine as enforced in public cinemas.

A Cold Weather Hint

The first thing to do when the apparatus has been placed in position is to start the driving motor or motors if both turntable and projector possess individual power units. Particularly in cold weather electric motors require a certain amount of time to warm up before they can rotate at normal speeds. Nothing is worse than a record running too slowly unless it be another record accompanied by film. From five to ten minutes will usually be found sufficient and this can be cut down if desired by touching up the main bearings with hot oil. This is an old operator's trick to save a few minutes at the beginning of the programme.

Speed Adjustment

When one gets accustomed to the hum of the mechanism one can tell whether the turntable is revolving at approximately $33\frac{1}{3}$ r.p.m. A more exact test can, of course, be carried out by means of a stroboscope such as is shown in Fig. 17. This is merely slipped over the centre pin of the turntable and viewed. Providing the disc is suitable for the supply frequency of the room lighting and the turntable is rotating at exactly $33\frac{1}{3}$ r.p.m. the radial lines appear stationary. Unfortunately the stroboscope cannot be used where the mains current is direct, but a test practically as good can be applied by timing the number of revolutions of the turntable with a watch. It is usually found convenient to count the number of turns in three minutes which should, of course, be one hundred. Reverting to the case of the stroboscope disc, if the lines occupy a mean

position but vibrate slowly backwards and forwards, then suspect the damping arrangement or governor, which is causing what is known as "flutter" and may produce an annoying effect in reproduction. Some-

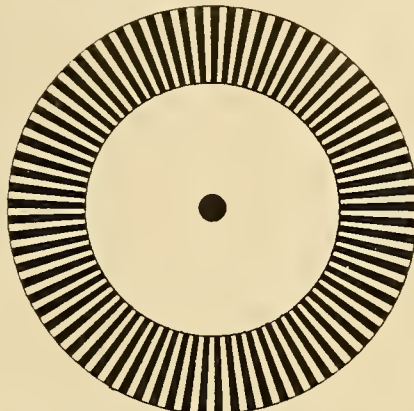
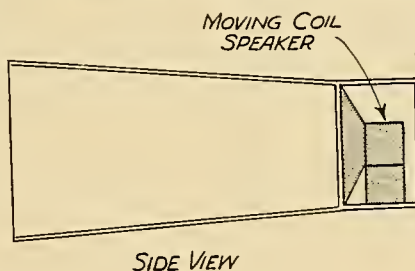


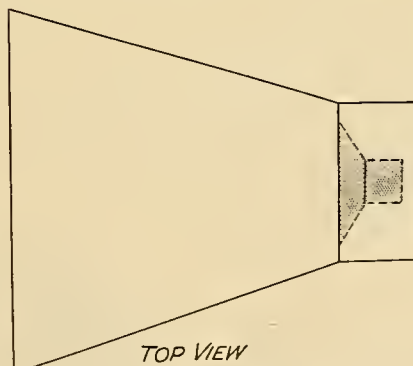
Fig. 17. A Stroboscopic disc for use with records running at $33\frac{1}{3}$ r.p.m.

times a flexible shaft bent too sharply will also cause this trouble.

Incidentally some care should be taken when setting the turntable



SIDE VIEW



TOP VIEW

Fig. 18. A moving coil speaker fitted to a directional baffle

speed. Most home talkie apparatus is fitted with a powerful governor, but this has its limitations and should not be compelled to cater for excess speed simply due to the use of too high a voltage. When, as in many cases,

the turntable is driven from the projector motor via a flexible shaft the motor resistance should be set so that the speed of running with the governor slackened right off is just over $33\frac{1}{3}$ r.p.m. of the turntable. For the sake of argument we might set the speed at 35 r.p.m. without the governor and then, bringing the latter into action, cut the speed down to normal. This will provide adequate speed regulation without excessive strain on the mechanism and wear on the governors.

Warming the Amplifier!

When the motor has been running for a few minutes the amplifier can be switched on and with it the field of the loud speaker if this is from a separate source. Most amplifiers, especially those using indirectly heated valves, take a minute or two to warm up, and as a matter of fact certain designs of amplifiers do not give of their best until they are warm right through. This is probably risky design but unfortunately is a fact.

It is usual to test that the amplifier system is in working condition by rubbing the pick-up needle holder with the finger when a harsh sound should be emitted from the loud speaker.

In loading the projector the film should be set to start mark before the record is touched. If the reverse procedure is followed and the needle is set to the radial start mark, then it will have to be reset afterwards since of necessity one pulls round the projector in order to get the start frame in the gate.

Needles

This brings us to the subject of needles. They are such small things that there is tendency to disregard them but it must always be appreciated that the needle is as much the start of the sound in the disc system as the photo-electric cell is with sound-on-film. There are several good brands of needles on the market and a host of inferior ones. Make sure that you do not make your purchases in the latter category. Several brands of so-called "permanent" needles are available. For ordinary gramophone use where one does not worry over much about record wear they may serve their purpose, but for the home talkie they should be shunned. When the needle does not wear something else does and that invariably is the record.

What grade of needle should be used? Most talkie apparatus manu-

facturers advise the use of the loud tone grade of needle. Soft tones and other intermediate grades are simply thinner than loud tones, and thus permit some of the mechanical vibrations imparted by the disc to be as it were dissipated along the length of the needle itself. This is undesirable since a certain amount of distortion is likely to be introduced. So employ a low tone needle and adjust the volume electrically by means of the usual control. Never use a needle for more than one side of a record. This oft-repeated statement is not culled from advertisements. A 16-inch record tries even the best needle very sorely and by the time it is reaching the outside diameter there is very little point left. Anyone not believing this statement need only examine a worn needle with a magnifying glass!

Control of Volume

Some people like to turn their radio sets on full in a most unneighbourly spirit. The home talkie, however, must be carefully regulated in volume if best results are to be obtained since there are few things more absurd than a three-foot talking picture with a stentorian voice. Always make sure that the volume emitted by the loud speaker roughly matches the size of the shadow actors.

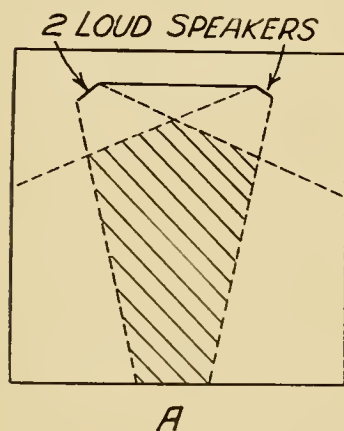


Fig. 20

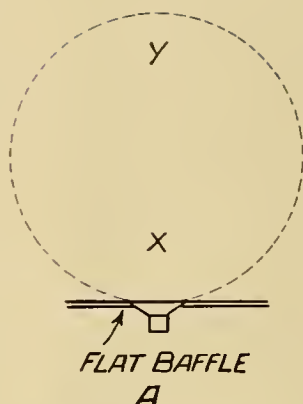
Most of us will have noticed that there are sometimes considerable differences in sound level throughout a single talkie disc. By "sound level" we mean the average loudness of voices and other sounds. This is due to different scenes having been taken at different times and possibly in different studios, and is in reality a limitation of recording. More modern sound recordings do not suffer from this fault to the extent of the early efforts but absolute uniformity of level cannot be guaranteed. An alert ear and quick hand on the volume control can correct differences, but better results can be obtained by running through the picture beforehand and making out what is known as a "cue sheet." Thus we may find "Daughter throws open door—reduce volume," and so on throughout the reel.

loud speaker sometimes causes a disturbance by setting up sympathetic string vibration. The more bare a room is the brighter and more rever-

★
Fig. 21
A calibrated arm attached to the pick-up, from which selections can be picked by numbers

See also Figs. 22a and 22b

★



Acoustics of Room

In large cinemas the subject of acoustics is an important one and, as most people are aware, some auditoriums sound better than others. In the drawing room we are not likely to encounter troubles, but it is well to appreciate one or two points. Firstly, thin and resonant articles are likely to set up resonance or singing. Glass ware on wooden tables or mantelpiece ornaments may spoil reproduction. Again, a piano in the same room as a

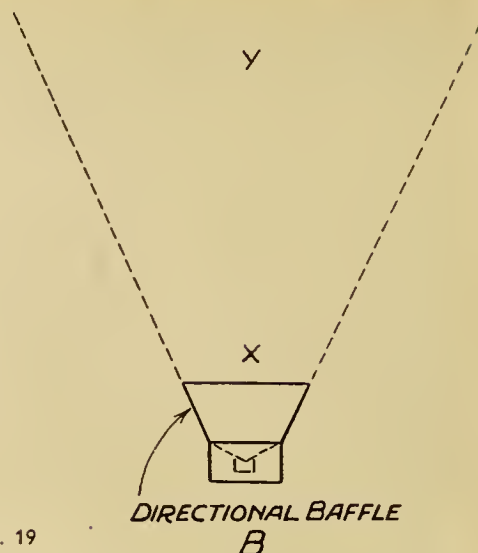
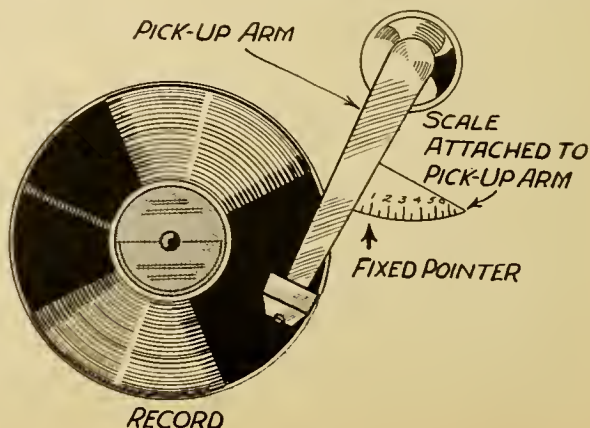


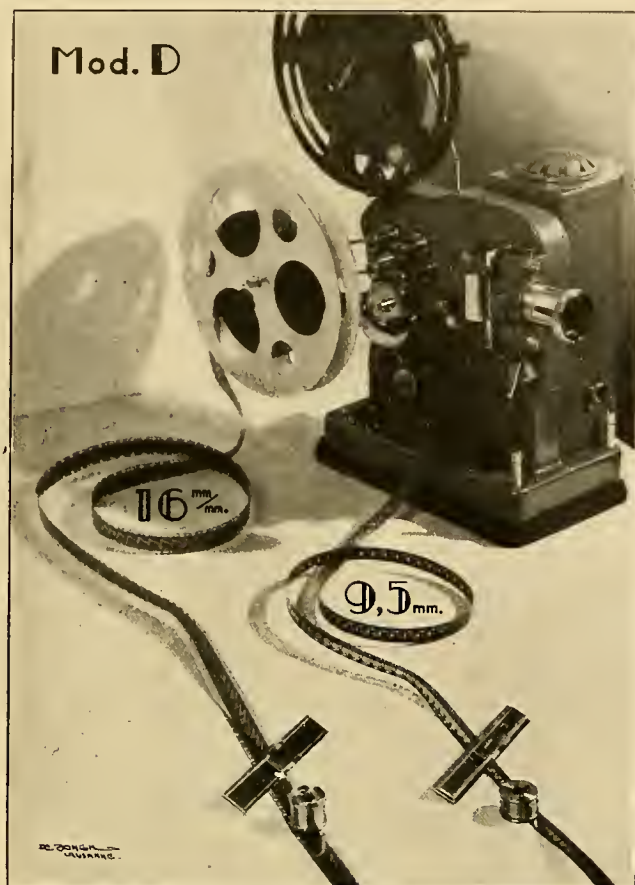
Fig. 19

berant will be reproduction, but it will not be so sharp and clear as if heavy drapery were present. In a like manner, the bigger the audience the better the reproduction though the greater the amplification required to give the same volume. People absorb sound just as much as drapings, etc., of a room. Another curious feature is that warm and moist rooms always seem to give the best reproduction. All this may sound something in the nature of hair splitting, but you must remember that there is really no very great difference as regards sound between a fairly appalling noise and good reproduction.

If you happen to be working your set in a very large room or small hall a directional baffle fitted to the loud speaker may be an advantage. This is quite a simple affair as shown in Fig. 18, where the top and side views are shown. The baffle may be constructed from plywood about $\frac{3}{16}$ of an inch thick, but all joints should be made securely, preferably with glue, as a resonant baffle is far worse than uneven sound distribution.

Fig. 19 shows diagrammatically the approximate difference in sound distribution of a moving coil loud speaker used by itself and when fitted with a directional baffle. At A we find that the intensity of sound at X immediately before the mouth of the speaker is very high when compared with that at Y some distance





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POINTS TO REMEMBER

Remember, when buying a projector, that you may, some day, wish to convert your apparatus into a Home Talkie, and not all projectors—few of them, in fact—will stand the wear of being worked at 24 pictures per second (Talkie speed).

Remember also that a really up-to-date projector should have an automatic reverse, which is so useful to review parts of films that have already passed through the projector.

Remember, too, that your machine should be fitted with a really powerful illuminant, but that there should be **LIGHT WITHOUT HEAT**. Some projectors are air cooled, but the cooling system is such that it cools all but the correct parts. Why burn your films? One really good "frame" may be blistered and it is usually on the best "shot" that this happens. With the **PAILLARD** there is no danger, you can admire your films as "stills" without fear and for as long as you like.

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further on. At B, using the directional baffle, there is very little difference between sound intensities at X and Y. This fact will be appreciated when it is stated that all cinemas use directional baffles or horns which enable the sound intensity to be set approximately the same at two points perhaps differing in their distance from the screen by over a hundred feet.

It will probably be rare that the size of room or hall is such that one loud speaker is insufficient. In case, however, that anyone comes across this situation, Fig. 20 shows two methods of setting two loud speakers. At A we have the loud speakers placed towards the outside of the screen when it will be seen that the sound beams cross and thus all seats within the shaded area will have a higher level of sound (or alternatively practically no sound) than those in the rest of the room. At B is shown the correct arrangement with both loud speakers brought towards the middle of the screen and pointing outwards so that there is little or no overlap of sound beam. Always bear in mind the fact that for practical purposes

control turned to zero until the approximate place in the film is reached where the trouble previously occurred.

A needle does not, however, jump of its own accord unless there is something seriously wrong with the record. Warped records should never be used for they can be flattened quite easily by storing between flat surfaces in a warm room. Over recorded passages may cause a badly balanced pick-up to jump. If this occurs once and no damage is wrought it can be prevented from recurring by placing a light weight on the arm or alternatively increasing the pressure by the finger during just that passage. Oil on records will sometimes cause loss of synchronism and nearly always detract from quality.

Non-

Synchronous Accompaniment

Quite a lot has been written on the subject of sound-on-disc accompaniment of silent films and naturally when one possesses a home talkie set one wishes to liven the silents. We believe that suitable 33½ r.p.m. records

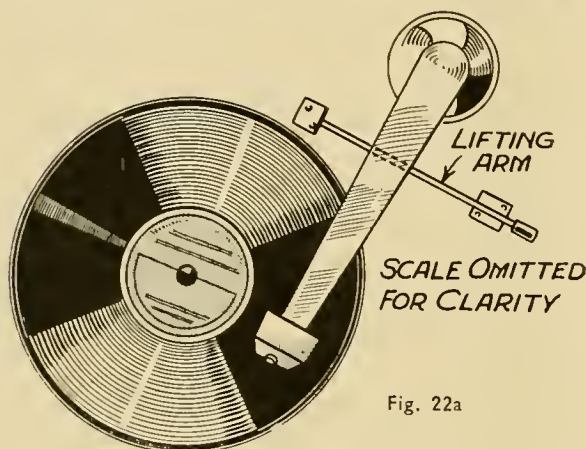
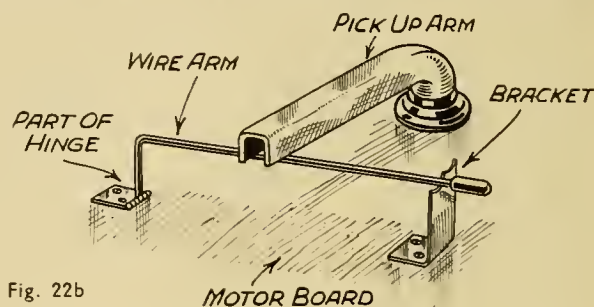


Fig. 22a



Figs. 22a and 22b. A plan and perspective view of the device which enables the user to select a particular point on a record

one can regard a loud speaker with suitable baffle as emitting sound in beams something after the style that a flashlight throws forth light.

Loss of Synchronism

Nothing is more disturbing during a performance than for the picture to run ahead of the sound or vice versa. With proper care this state of affairs should never exist, but it is well to know what is to be done. If the film breaks below the intermittent sprocket or claw then after running through a few feet and securing to the take-up reel the show can go on as before. If, however, the break is above the claw there is only one thing to do and that is, stop splice the film, remembering not to cut out any frames, and start all over again. If the needle merely jumps a groove do not think that synchronism can easily be regained. Even if the apparatus is fitted with a differential movement for re-synchronising it is usually better to stop and start all over again. In this case it is not necessary actually to show the picture for the projector lamp may be cut out and the volume

can be obtained and there are excellent effects records in both 33½ r.p.m. and 78 r.p.m. Some home talkie sets provide turntable speeds for both variety of record, which is a great convenience. It is, however, necessary to pick the exact part of the record required. Do not think that merely by playing half a dozen records during the showing of a silent picture that you are accompanying it. A wrong accompaniment is far worse than no accompaniment at all. A very convenient method of selecting portions of records is illustrated in Fig. 21, where it will be seen that a calibrated arm is attached to the pick-up from which selections can be picked by numbers. Associated with this device is an arrangement shown in Figs. 22a and 22b which enables the pick-up to be lowered or raised from the record at any particular point without the danger of damage or unnecessary noise.

In our next article we shall deal with maintenance and trouble remedying in sound-on-disc sets.

(To be continued)

More Home Talkies

New American and Continental Development

WE learn that the Bell & Howell Company have now acquired a licence from R.C.A. Photophone and will be marketing before long a 16-mm. sound-on-film apparatus. A large sound-on-film library in the 16-mm. size is now being built up in America, but so far little has been done in this country. The library problem is always a big one, particularly with home talkie apparatus, with which it is not yet practicable for the amateur to make his own home talkies of as good a quality as those which can be supplied from libraries. In this country we already have both the R.C.A. and the B.T.H. apparatus capable of reproducing 16-mm. sound-on-film, but there are very few films available to show. In Germany the Klangfilm Company is developing 16-mm. sound-on-films, and one or two other companies are also working on it. Kodak in America are busy developing their new 16-mm. sound-

on-film camera which is licensed under the R.C.A. patents, so that within the next twelve months home produced sound-on-film pictures should be well on the way.

Mount Everest Expedition

ON account of their extreme lightness and portability, Patent Etui cameras have been selected by several members of the Mt. Everest party for use on the Expedition, which left England in January to attempt the ascent of the highest mountain in the world.

It has been found possible to produce a Patent Etui camera with a fixed film-pack-holder, taking 3½ by 2½ inch film-packs, which weighs, including lens and shutter, under 15 ounces.

The wonderful photographs of the Himalayas, including those of Kang-chengjunga and Mt. Kamet, which were exhibited last year at the Royal Photographic Society, also those published in *The Times* and other illustrated journals, were all taken with Patent Etui cameras.

NEW CINÉ APPARATUS

TESTED AND REVIEWED

This section is devoted each month to impartial tests and reports on cine apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment.

Useful Spotlight

NOW that such excellent indoor movies are obtainable with artificial lighting, many amateurs are emulating—quite successfully, too—the artistic lighting schemes obtainable in the professional studios. From our correspondence we gather that many cinematographers are anxious to obtain the beautiful "back-lighting" effects which so often appear on the professional screen and therefore we welcome the Kandem Spotlight, illustrated on page 330, which we have recently had an opportunity of testing.

The Spotlight consists, as will be seen, of a rigid telescopic support with a hinged top carrying a lamp-house, at one end of which is fixed a large lens. Behind the lens is arranged a special 500 watt lamp with silvered back, and by means of a sliding adjustment this lamp can be moved backwards and forwards within the housing, so as to give anything from a narrow cylindrical beam of light to a large circular illuminated area. If, for example, we desire to obtain a back-lighting effect, the lamp can be

placed behind the subject so as to concentrate the light on the back of the head without any of the direct rays reaching the camera lens.

Another of its many uses is to give modelling after a uniform general illumination has been used, while numerous other applications will suggest themselves to all who have done work with artificial lighting.

The lamp, which is supplied by Kandem Electrical, Ltd., costs £6 2s. plus 28s. 6d. for the special silvered lamp. It is a well-made and practical instrument, as would be expected from a firm which has a great deal of experience in professional studio lighting. It can be recommended to both societies and individual workers as an excellent addition to their general equipment.

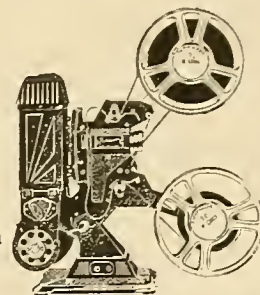
Splicing Made Easy

Have you ever wished, while editing a film, to see it as it appears on the screen, immediately before and after a splice, without the trouble of removing both reels from the splicing apparatus and threading the film into the projector? This is just what

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By F. J. CAMM

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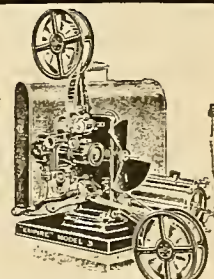
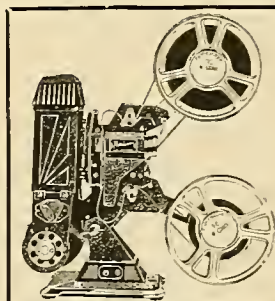
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9.5 mm. 60-ft. PATHSCOPE BABY FILMS FOR HIRE. The charge per programme is 3/6 for a period of 6 days. 1/- per day extra is charged for all programmes retained over this period. If you have not an account with us a deposit of 20/- is required. New programmes are added monthly. WRITE FOR LISTS.

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can be done with the Rhamstine Film Editor, which has been submitted to us for test and report. While, as may be judged from the illustration, the apparatus looks rather elaborate, in actual use it is extraordinarily convenient. It consists of a heavy base; a sloping polished metal editing table complete with splicer; arm extensions to carry a pair of spools; a projecting rack with water and cement bottles; a special film inverting magnifier (which gives the image the right way up) and an interesting feed mechanism, together with a frosted lamp in the base for illuminating the film being viewed.

To operate the mechanism it is only necessary to place the film to be edited upon the top spool, bring it over a smooth runway, so that it engages with the feed sprocket, and connect its end to the lower or take-up spool. When this is done the hinged magnifier frame is brought down over the film, clamping it in place. As soon as the lamp is switched on the film can be viewed the right way up through the magnifier and on turning the handle on the right not only is it fed continuously through the apparatus but also the intermittent light shutter will enable the actual image to be seen just as it appears on the screen. Whenever a point is reached where frames have to be deleted or inserted, it is but the work of a minute to hinge back the magnifier and lift over the film so as to bring it on to the splicer which forms an integral part of the editing table. Immediately the splice has been made, the film can be returned to the viewing



The inexpensive Neron reflector with lamp in place

portion and the actual effect immediately checked visually. Either forward or reverse action is obtained according to the direction in which the handle is turned.

The whole apparatus is very well made, the heavy metal base being rubber cushioned, so as to avoid injury to a polished table; and as there are neither loops nor claw action (the film running continuously) the operation of the whole apparatus is simplicity itself.

In testing the apparatus we were very favourably impressed with the simplicity of operation, not only of the viewing mechanism but also of the excellent splicer. Indeed, the temptation with an apparatus such as this is to continue editing and splicing longer than is necessary for the sheer pleasure of doing it!

The apparatus is submitted to us for test by Mr. Edwin Gorse, of Blackburn. The price is 18 guineas complete with either 120 or 240 volt lamp according to user's mains. To the amateur who has much editing to do this apparatus is really a boon.

Low Price Lighting

The 500 watt Nitrax lamp has already been reviewed in these pages and is well known to amateur cinematographers. We have now received for review a new lamp known as the Neron-Nitrax Type K, which, it is claimed, is designed on the same principles as the 500 watt type but has a consumption of only 200 watts. In spite of the lower consumption the light given is practically the same as that given by the 500 watt model, its added efficiency being attained by a reduction in the life of the lamp, which in the new type is from 8-10 hours. As such lamps are, however, rarely burnt continuously and only lit while actual photographing is taking place, its short continuous life is not a great disadvantage, particularly when it is considered that the cost of the bulb is

only 7s. 6d. For convenient use in cinematography it is a great advantage to fix such lamps in a properly designed reflector, that illustrated in our photograph being specially provided to take these bulbs. As will be seen, the reflector is mounted on a convenient base which can be used on a stand and which incorporates a tumbler switch and a flexible lead for attachment to any lamp socket.

On test both lamp and reflector proved to be very efficient, and as the reflector costs but 12s. 6d. and the bulb, as previously mentioned, but 7s. 6d., the whole outfit at £1 makes an attractive purchase. The lamp and reflector are supplied by Messrs. Sands, Hunter & Co., Ltd., of Bedford Street, Strand.

A Patriotic Trailer

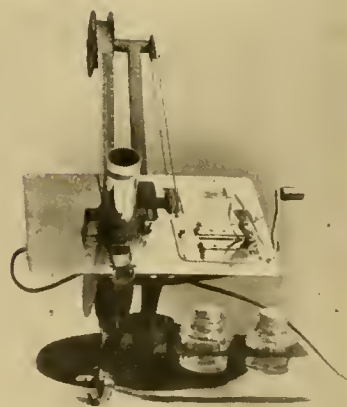
Messrs. Stedman's, of Leeds, who have, as our readers know, for some time specialised in processing and titling 9.5-mm. films, have sent us an example of their trailer designed to give a patriotic finish to 9.5-mm. films. It is an excellently photographed piece of work, fading in with the Union Jack waving on a cloudy background, from which a fade is made to a portrait of His Majesty the King with the words "God Save the King" fading in.

A trailer of this kind makes a very pleasing finish to an evening's entertainment and should prove very popular among our readers. A number of other trailers are available, and readers' own titles can be prepared.

The price of the patriotic trailer referred to above is 1s. 3d.



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2 Purification of B.V.M.—Candlemas .. GENERAL
2 Ancient custom—Blessing the Throats .. ST. ETHEL-DRED'S, LONDON
4 Wales v. Scotland (Rugby) .. SWANSEA
4-5 European Championship in Speed Skating .. VIBORG
8 Police Boxing Championships .. ALBERT HALL, L'DN.
8-9 Cruft's Dog Show .. ROYAL AGRL. HALL, L'DN.
8 Mr. J. A. Mollison starts on South Atlantic Flight. COAST.
8-10 Waterloo Course-ing Cup .. ALTCAR, L'POOL.
9-10 Irish Badminton Championships .. DUBLIN
9-25 "Brighter Homes" Exhibition .. B'MINGHAM

FEBRUARY

- 10-15 Sir Malcolm Campbell's speed attempt .. DAYTONA BEACH
10-16 Fourth Test Match .. BRISBANE
11 England v. Ireland (Rugby) .. TWICKENHAM
14 St. Valentine's Day.
15-18 Lent Races (Rowing) .. CAMBRIDGE
18 Oxford v. Cambridge (Hockey) .. BECKENHAM
18 Royal Navy v. Royal Air Force (Rugby) .. TWICKENHAM
18 Fifth Round F.A. Cup Competition
20 to
Mar. 3 British Industries Fair .. LONDON & B'MINGHAM
FEB.
21-23 Shire Horse Show .. ROY. AGRL. HALL, L'DN.
25 Ireland v. Scotland (Rugby) .. DUBLIN
25 "Kate Kennedy Day." Historical Pageant .. ST. ANDREWS
25 Scotland v. Wales (Hockey) .. ST. ANDREWS
27-28 Steeplechase Meeting .. B'MINGHAM
28 Shrove Tuesday ("Pancake Day") Tossing the pancake .. W'MINSTER SCHOOL, LONDON
28 to Hunters and
Mar. 2 Thoroughbreds Show .. ROY. AGRL. HALL, L'DN.

An Interesting Point

THE EDITOR,

DEAR SIR,—In your January issue Mr. W. S. Pyrah, in a letter, called attention to a point in connection with my last article on "The A.B.C. of Home Talkies." Certainly it would have been better had I stressed that the intermittent motion of the film through the picture gate would interfere with sound track pick-up. However, I would like to mention that the intermittent motion of the film is in no wise imperative for picture projection although admittedly it is practically the only system in use at the present moment. As a matter of fact, probably the very best projection—I am speaking now only of the silent days—was attained with continuous running film operating on the mirror principle. The projectors were, of course, different in construction to the usual type, but had considerable vogue, especially on the Continent.

Yours faithfully,

(Signed) BERNARD BROWN.

S.W.18.

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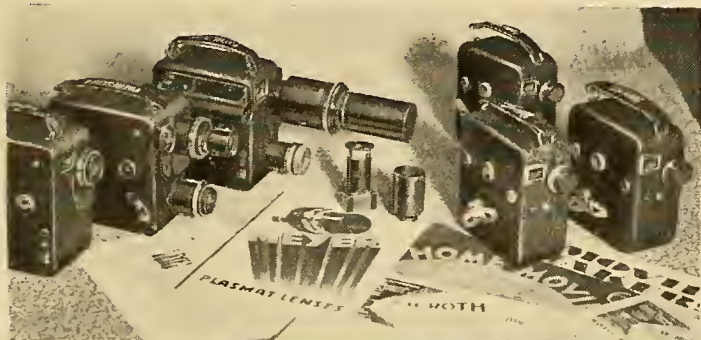
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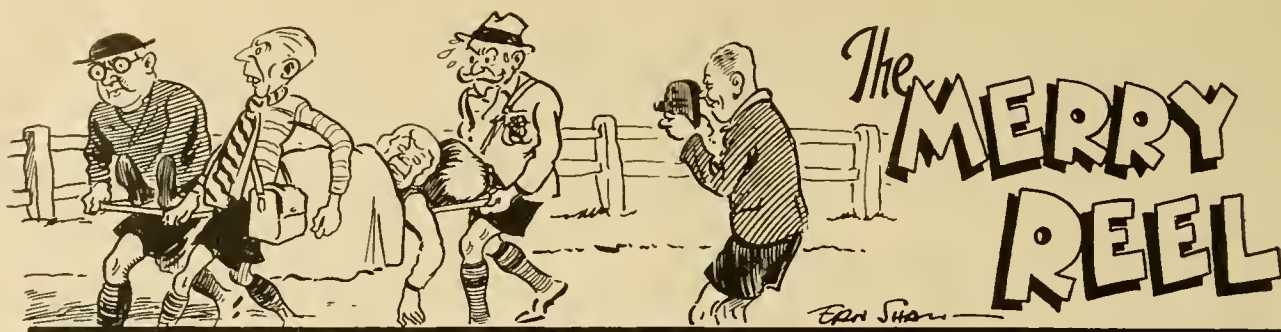
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NATURE in the RAW

"ONE thing we've never done," said General Gore-Battleby, "is a really good nature film."

"Nature in the raw is rather wild," I murmured, as I beat the Vicar by a short hand to the last of Mrs. Motherspoon-Waterbiffle's muffins.

May I remind you that the dear lady will be very offended if you pronounce her name in any other way but Moon-Wiffle?

"What exactly had you in mind, dear General?" cooed the Rev. Septimus Poffle, our earnest curate.

"Well," said the General, "I was thinkin' that as the weather's very open for the time of year we might go ramblin' over the countryside with our cinés, makin' shots of birds and—er—er—birds and things."

"How delightful!" neighed Mrs. Motherspoon-Waterbiffle. "Then think of the flowers: primroses."



A sudden attack of film-splicer's twitch

"Violets," added Flippersfield.

"Daffodils," from the Vicar.

"Anemones," from my aunt, Miss Lavinia Winklesworth.

They all looked at me as if I ought to add something to the list. I cudgelled my brains, but they seemed to have mentioned every blessed spring flower. At last. Inspiration!

"Stinkwort!" I shouted.

The General gave me one of those looks that in his soldiering days had made whole brigades pray nightly for his retirement. Amongst the wild hill tribes it helped to earn him the nickname of *Plan-ul-Belley*, or "Old-Man-From-Whom-Nothing-is-Hidden-Except-His-Own-Boots."

"Is everybody in favour of my plan?" he inquired. "Good! Then let's start right away. Why shouldn't we go ciné-ramblin' to-morrow mornin'? There's a 'bus to Puddleton Common at ten o'clock. Everybody must be at the town-hall at that time with his ciné-camera and a packet of sandwiches. And, by the way, we will all wear shorts."

There were little screams from my aunt and Mrs. Motherspoon-Waterbiffle. The General blushed, and explained that he was referring to mere males only.



The General proved to be the worst fumbler

At five to ten on the following morning every single one of us was there, except my aunt, who sent a note regretting that she was prostrated by ciné-turner's sore thumb. I always consider that I look my best in shorts, but I can't say that these garments were very flattering to the rest of them. I am, of course, excepting Mrs. Motherspoon-Waterbiffle, who turned up in a kind of kilt and a pair of gum boots.

With eerie screams from its brakes, the 'bus drew up and the distinguished party trooped in.

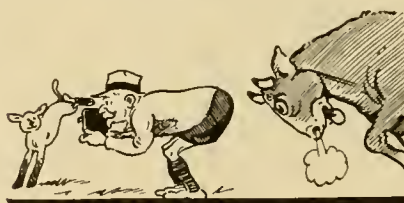
"The fares are mine, please," said the General, beginning to fumble first in one pocket of his shorts and then in the other.

"No, do let me," cried our Vicar, the Rev. Percival Slopleigh, who appeared to have yet more difficulty in finding his pocket.

"No, please," from the curate.

"Let me," from Mrs. Motherspoon-Waterbiffle, whose bag positively refused to open.

The General proved at length to be the worst fumbler and paid, amidst polite protests from the whole party.



A surprise attack upon his rear defences

Arrived at Puddleton Common, we disembarked and plunged straightway into the noble woods at its north-east corner. As we met an irate keeper just inside the gate we plunged out

rather more quickly than we plunged in.

Always quick off the mark, though, Mrs. Motherspoon-Waterbiffle was enabled to secure several feet (of film, of course) of a little brown bird which she was quite unable to name.

"I am sure," she gurgled, "Mr. Reeler can tell us what it is; he is so clever at nature study."

"The brown-throated willow burler," I replied instantly.

"But why brown-throated? It's all brown."

"And isn't its throat brown? Very well, then. One of our Scandinavian visitors. Nests in tramps' discarded footwear and feeds entirely upon raspberries."

"But there aren't any raspberries at this time of the year."

"Exactly. That is why it looks so depressed."

The General was shortly after able to "shoot" a large beetle, which I



She was unable to see the horse-pond behind her

was able to identify positively as the purple-spotted bumbledore. A particularly interesting specimen I told my gaping audience, since the purple spots were in this case completely invisible.

Unfortunately, Mrs. Motherspoon-Waterbiffle was so impressed by my wide knowledge of the birds and beasts of the countryside that she insisted upon attaching herself to me for the rest of the ramble. This meant that she was *sure* I would not mind carrying her teeny mackintosh, her wee (my hat!) packet of lunch, her ickle vanity bag, her ciné-camera and a sort of pouch thing containing spare reels. Curiously enough a sudden attack of film-splicer's twitch caused me to drop these one by one in the muddiest spots. They were rescued by various members of the club and so deplorable, obviously, was my condition that willing hands were soon carrying my own bits and pieces for me as well.

(Continued on page 338)

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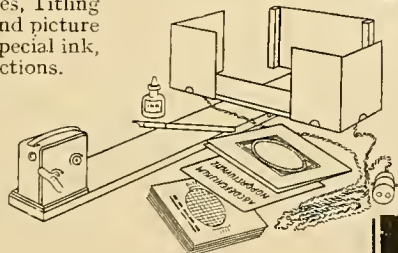
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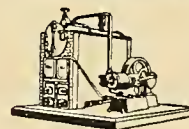


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EDITOR'S NOTE.—"Home Movies" will be glad to publish each month particulars of the activities of the British Cine Societies and their future plans. For inclusion in our next issue reports should reach the Service Manager not later than 13th Feb. "Stills" suitable for publication are welcomed.

BARTON-GORE STUDIOS. Hon. Secre-
tary, Colin B. Gower, 32, Church Hill, E.17.
The production of our first dramatic effort
—"Pearls and Swine," a dramatic comedy
—was somewhat delayed by the Christmas
holidays, but we hope to recommence the
club's activities shortly with an exhibition
of various interest and news reels at present
being edited. A selection of library films
will lend the requisite variety to the enter-
tainment.

Most of the outdoor shots of "Pearls and
Swine" were taken during last summer,
and we are now concentrating on indoor
shots. The final scenes were all shot in one
grand "day-out" on location at Abridge,
which was voted a great success by all
members. Apart from some experimental
half-speed shots which were unsuccessful,
the day's "takes" were very satisfactory,
and this standard has been maintained in
later sections. It now remains to make the
final adjustments to our "breakfast-room"
set, arrange our lighting, and carry on with
the good work under cover.

BELFAST AMATEUR CINE SOCIETY.
Hon. Treasurer, D. O'Sullivan; Hon.
Secretary, S. S. Green, 48, Upper Church
Lane, Belfast. It was decided at our last
meeting to hold fortnightly meetings at the
above premises on the first Tuesday and
third Thursday in each month. At this
meeting two 16-mm. and two 9.5-mm.
films were shown, including "Lords of the
Back Fence" and "Shop." The Secretary
also presented "Summer Holidays," two
9.5-mm. reels. It was decided to run a
competition amongst the members for a
scenario for our first production. Further
particulars of this will be given later.

The interest in amateur movies still con-
tinues and our membership is growing,
several new members having been enrolled.

BECKENHAM CINE SOCIETY. Hon.
Secretary, J. W. Mantle, 56, Croydon Road,
Beckenham, Kent. We have now just
about recovered from the after effects of
our public show, which we are glad to say
was very successful, leaving us with a
small balance on hand which is very satis-
factory for our first efforts.

The films shown were: "Know Your
Kent," by J. W. Mantle; "On the Set,"
by Messrs. Mantle and Miller; "Tom
Leesome," Society Production; a news
film taken by the Society of Prince George
opening our new Town Hall; followed by
"Water," by K. F. Miller, all on 16-mm.;
and finally, "Up the Garden," Society
Production, on 9½-mm. stock.

We have naturally learnt several things
from this show, such as that our screen was
too large for a brilliant picture, using the
lamps we had in the projectors, and other
similar details.

At our last meeting we projected the film
"The Cabinet of Dr. Caligari," which is
really remarkably up to date considering it
was made about 1918-19, but the photo-
graphy compares rather badly with modern
films.

**CAMBRIDGE PHOTOGRAPHIC CLUB—
CINE WORKERS.** Hon. Secretary, Eric F.
Watson, 4, Holland Street, Cambridge. A
ciné section of the Cambridge Photographic
Club has been formed recently to foster
the art of movie-making among members.
Although the section is still small, the
members are very keen and, judging by the
quality of the films turned out, far from
inexperienced.

The section devotes itself entirely to the
production of films of a pictorial, general
interest and abstract nature, the workers
believing that photoplays can only be
efficiently produced in the professional
studios of Elstree and Hollywood. Mr.
Herbert Bush, of Ely, has produced two
splendid travel films on 16-mm. stock,
while Mr. Watson has recorded the beauties
of the Isle of Wight on 9.5 film. Mr. Arnold
Darlington, another 9.5 enthusiast, has just
completed a nature film which has taken
nearly ten months to prepare; and Mr.
Eric Twinn is believed to have something
unusual up his sleeve—metaphorically
speaking, of course—in the nature of an
abstract film.

Meetings are held on alternate Fridays at
the club house, Ram Yard, at 8 p.m.
Anyone who is interested in cinematography
is welcome and should either put in an
appearance at one of the gatherings or com-
municate with the hon. secretary at the
above address.

CROYDON AMATEUR FILM CLUB.
President and Founder, James L. Bacon;
Hon. Secretary, John E. Reinhold, 1, South
Parkhill Road, South Croydon. This club
has just been formed and has already 20
members and excellent premises at 1, South
Parkhill Road. The subscription is 15s.
per annum or £1 paid in quarterly instal-
ments of 5s. The secretary will be pleased
to answer any enquiries.

MR. GLYN JONES, of 8, Tanswell
Street, S.E.1, is anxious to promote a ciné
club in his district and will be glad to
hear from anyone interested, preferably by
letter. The club will be known as the
Fanfold Amateur Ciné Club, and the sub-
scription will be quite a small weekly one,
according to membership. Mr. Jones has
on hand two scenarios and is now writing
a third.

HORNBY-BRITISH AMATEUR FILMS.
Patrons, Jack Hulbert, Gordon Harker;
President, Henry Caine; Secretary, John
Montgomery, Timber Lodge, Ashted,
Surrey.

The new film, "Heirloom," was screened
for the first time at a private entertainment
held following recent location work accom-
plished at Tintagel, Cornwall. Using the
King Arthur's Castle Hotel as a base for
the story and the magnificent cliffs and
castle ruins as a background, the producers
of "Heirloom" found themselves extremely
lucky with the sunshine and the film was
completed within a week. Interiors were
taken in the hotel, and the film was drama-

tically finished 200 feet above the sea, where an exciting fight took place on a cliff edge.

KILBURN AND BRONDESBURY AMATEUR MOVIE SOCIETY. Secretary, C. F. W. Dickins, 1, Harvist Road, Kilburn, N.W.6. Our new production, "All Is Not Gold," has been delayed by the illness of our principal and first cameraman. We are now well under way with it in new surroundings.

All previous interior shots have been taken in a room over a factory kindly lent to us by our electrician, Mr. Ingram. In our new premises we are able to build four or more sets at a time if required, and in the new production we have a kitchen scene and a public-house bar scene up at the same time. This saves a lot of time, as we are only able to shoot once a week.

On February 25 the society is holding a dance, cabaret and film presentation. Miss Molly Lamont (B.I.P.) and Mr. Walter Patch (Gaumont) have kindly promised to attend.

We are still badly in need of members for the acting section, and the secretary will be pleased to give any particulars.

METEOR FILM-PRODUCING SOCIETY. Secretary, Stanley L. Russell, 14, Kelvin Drive, Glasgow, N.W. This society was recently formed in Glasgow by a few 16-mm. enthusiasts and suitable studio premises have been acquired at 234, Sauchiehall Street, Glasgow. These have been equipped for lighting on a generous scale and are gradually being furnished so that all the operations of film-making may be carried out there. Sets for the first production, "Intrusion," are now completed, after much enjoyable work by the members, and shooting is in progress. Screen tests were carried out some time ago and the society is indebted to the Prompt Players, that body of well-known amateurs, for the excellent cast they have provided for "Intrusion." It is hoped to have this film completed by the end of February.

The society has already issued No. 1 of a local news-reel, called the "Meteor Movie Magazine." It is 400 feet in length and comprises various events of 1932, including shots of the speedboat, Miss England III, on Loch Lomond, and a very complete record of the Ulster T.T. Motor Race. This reel has been very much in demand and can be hired by anyone, the charge being 4s. per night. The society proposes to produce a number of Scottish scenes during the coming summer.

Owners of apparatus and any others interested are invited to get in touch with the society. Membership, £1 1s.; entrance fee, £2 2s.; associated membership, conferring limited privileges, 10s. 6d.

THE NEWMARKET AMATEUR CINE SOCIETY. Treasurer, W. Tindall; Hon. Secretary, Miss G. C. Emery, 8, Exeter Road, Newmarket. Considerable progress has been made during the last month on this club's first production entitled "Suspicion," directed by Mr. M. Griffiths. The club's other production, entitled "The Train," a documentary film produced by Mr. P. Collin, is also in an advanced stage.

The first general meeting was held on January 5 when the following committee was appointed: Mr. M. Griffiths, Mr. W. T. McGlone, Miss P. Waugh, Miss F. Collin, Dr. M. Bird, Mr. F. C. Fields, Mr. R. Iggliden, Mr. P. Collin. Owing to the fact that the society's original secretary is leaving the town, Miss G. C. Emery has now been given that position.

On January 8 the club was honoured by a visit from Mr. G. H. Sewell (Chairman of the Institute of Amateur Cinematographers, and author of "Film-Play Production for Amateurs"), who watched the "shooting"

of several scenes and gave members a number of very helpful hints.

A dance will be held at the White Hart Hotel, Newmarket, on February 17, in order to raise funds.

SALFORD OR DISTRICT. Will any readers living in Salford or district, interested in the formation of an amateur film society, communicate with K. W. Kenyon, 10, Seedley Terrace, Pendleton, Salford 6. Telephone, PENDleton 1188. The suggested aims of the society are the discussion and exhibition of personal films, experimental work, the production of film plays, etc., consequently members with or without apparatus and/or experience will be welcome.

SHEFFIELD AMATEUR FILM CLUB. The Hon. Secretary wishes us to state that his address is 65, Pingle Road, Millhouses, Sheffield; not 23, Wirlowdale Road, as was stated in the last report of this society.

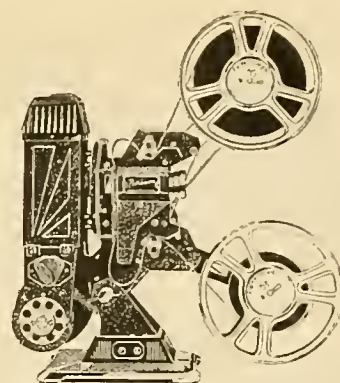
SOUTHEAST-ON-SEA AMATEUR FILM SOCIETY. President, Alexander Field: Hon. Production Secretary and Treasurer, W. L. Gadsdon; Hon. General Secretary, H. E. Packham, 26, Sydney Road, Leigh-on-Sea; studio, 1 and 1a, Western Esplanade, Westcliff. The above society, which has only been in existence four months, has already two films, taken entirely in the studio, to their credit—"Congo Nights," on 9.5-mm. stock; and "Fags," on 16-mm. The studio was opened on October 8 by Mr. G. H. Sewell, Chairman of the Institute of Amateur Cinematographers, who stated during the course of his speech that the results he had just seen of the society's efforts were of a very high standard, the photography being specially notable.

The entire lighting unit has been supplied by The Strand Electric and Engineering Co., of London, and consists of 2 by 1,000 watt top floods, 2 by 1,500 watt side floods, 2 by 500 watt nitrospot lamps, and 1 by 500 watt spot. The installation was carried out by Mr. W. L. Gadsdon and Mr. G. Hemmings. Using panchromatic film and 5 lens, excellent results have been obtained on an area of 20 square feet.

On January 14 we had a visit from Mr. May, of Gutheridge Hall, Weeley, who gave us a very interesting show of films (16-mm.) taken by himself while in India, including one of the "Inside of Tibet," the only one of its kind in existence.

SOUTH LONDON PHOTOGRAPHIC SOCIETY-KINEMATOGRAPH GROUP. Hon. Secretary, P. J. Smith, 29, Talfourd Place, S.E.15. The society, hearing of the need for a kinematograph society in the district, have formed a kinematograph Group. The first meeting was on January 18, and was devoted entirely to business arrangements. Fortnightly meetings on Wednesday will be held at 8 p.m. at the Central Library, Peckham Road, S.E.15, at which all interested are welcome. Full details will gladly be given to those who apply to the secretary at the above address.

STOCKPORT AMATEUR CINE PLAYERS' CLUB. Hon. Secretary, H. W. Greenwood, "Penrhos," Beaufort Road, Ashton-under-Lyne. This club held its fourth annual show of films on January 10, 11 and 12. The programme consisted of the club's main production of the year, "The Nine Ladies of Stanton Moor," a legend of the origin of a Druid's Circle near Matlock which goes by that name; several travel films by members of the club; and "An Amateur Ace," the latter being lent by the Manchester Film Society. The show was held in the Lads' Club, which it is expected will benefit materially from the proceeds, good audiences being experienced each night.



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COUNCIL MEETING

A Meeting of the Council was held at Anderton's Hotel, Fleet Street, E.C.4, on Tuesday, January 10, when the following were present:—

Mr. George H. Sewell, Chairman; Mr. Percy W. Harris, Vice-President; Mr. W. E. Chadwick, Hon. General Secretary and Treasurer; Messrs. H. Walden, V. Randall, S. W. Bowler, H. S. Newcombe, L. Isaacs.

Co-opted members on Council: W. J. Bassett-Lowke and F. G. Warne.

NEW MEMBERS

The following 47 candidates were nominated for membership:—

— Andrew C. Shankland, C. Marshall, Harold Street, M. J. Murray, Albert W. Dowell, Arthur A. Budd, G. P. Kendall, Arthur Goodchild, William Hough, William F. Strang, John Sunderland, J. Higgenbottom Grive, Charles W. Argent, Miss M. Tenot, S. C. Steele, P. E. Bowles (Ph.D., F.I.C.), L. H. Kenwick, J. H. Douglas, J. Robertson, A. C. Kermod, C. B. Winter-Lotimer, Basil Steele (Dr.), M. J. Heddle, N. M. Richardson, R. W. Norman, H. Raymond S. King, George Hare, D. J. Aland, J. Dickens, Ian J. Leggate, F. P. Barnitt, F. H. E. Shipton, K. F. Craggs, A. Wentworth (Major), E. G. Granger (Dr.), C. H. Buckton, F. J. Frampton, Bernard B. Hill, Robert Warden, William Scott, Stewart K. Barclay, A. Hill, Richard Lyndsay Rogers.

The candidates who were nominated at the meeting of the Council held on December 13 were elected to membership.

ADMISSIONS TO ASSOC. MEMBERSHIP

The following companies were admitted to Associateship through the Institute:—

Messrs. Wallace Heaton, Ltd., London.
Messrs. Cinepro, Ltd., London.
Messrs. The White Star Line, London.
Messrs. H. Salanson & Co., Ltd., Bristol.

ADMISSIONS TO HON. MEMBERSHIP

The following were elected Honorary Members of the Institute:—

Michael Orme, Ewart Hodgson, Esq., Campbell Dixon, Esq., Maud G. Hughes (Miss).

ADMISSIONS TO AFFILIATION

The Klub Der Kino Amateure Oesterreichs of Vienna was admitted to affiliation through the Institute.

Booklet No. 2 Now Issued

Booklet No. 2 is now available, and will be sent to all members who write to the Secretary requesting it and including a 2d. stamp for postage. Entitled "Survey of Apparatus and Material," it covers such important matters as the differences between, and advantages and disadvantages of, the various film sizes; the advantages and disadvantages of non-reversal; choice of camera lenses; whether or not it is worth your while to pay more money for large aperture lenses and other such matters. A survey of this kind is extremely useful to those members who are just starting the hobby and who want to spend their money to the best advantage. It has been issued in response to a widespread demand for just such data.

TWELVE YEARLY SERVICES

AT LESS THAN 1/- EACH

Here are the unique services of the I.A.C. to its members:—

1. The I.A.C. Monthly Bulletin

This contains practical information and is supplied to members free. It covers elementary and general subjects, hints and tips, and activities of the Institute.

2. Technical Advisory Service

Dealing with all phases of motion pictures, sound, etc. A thoroughly individual service, direct, immediate and personal between the Institute and member.

3. Continuity Service

If you wish to make personal pictures, scenic films or film plays, the Institute advises you in planning specific films by making suggestions for treatment.

4. Review of Films

The Institute reviews members' films and makes suggestions for future work.

5. I.A.C. Technical Booklets

These are supplied to Institute members only and are not available elsewhere. They are issued every two months. (Two already issued.)

6. I.A.C. Blue Book Permit

Permits have been obtained for Institute members only to use ciné cameras in certain places of interest.

7. Club Service

The combined experience of the Institute is available to amateur ciné organisations affiliated to the Institute. A Club Liaison Officer has been appointed to look after the interests of societies.

8. I.A.C. All-Cover Insurance

This unique Insurance scheme, available to Institute Members only, enables all ciné apparatus (accessories as well as cameras and projectors) and all members' still photographic apparatus, to be insured at the remarkably low rate of 10s. per cent. Think what this means! For example, a hundred pounds' worth of ciné cameras, lenses, tripod, exposure meters, etc., etc., insured anywhere in the United Kingdom, the Continent of Europe and on board British ships on pleasure cruises for 10s. a year! The policy issued insures the specified items against ALL AND EVERY RISK OF WHATSOEVER NATURE (excepting, of course, loss arising from wear and tear, depreciation, mechanical defects or breakdown, etc.).

9. The Members' International Itinerary and Amateur Cinematographers' Guide

This contains places of interest in this and European countries, beauty spots, celebrations, fêtes, etc. A veritable gold mine to the amateur. This is supplied free to all members.

10. Equipment Service

The Institute is fully acquainted with all sources of supply as no other organisation can be. It is in the hub of amateur ciné industry and is at your service.

11. Associates' Service

10 per cent. reduction on library films on production of membership card, and free overhauling and oiling service.

12. Membership Film Exchange

The Institute has an interchange system by which members exchange films easily and rapidly with absolute safety.

I.A.C. COMPETITIONS

Six valuable silver trophies are offered in the I.A.C. Competitions. In addition to this we have pleasure in announcing an additional prize of a Mediterranean Cruise by the kindness of Messrs. The White Star Line for the best cruising picture made whilst on a cruise on a White Star liner.

NOTES FROM THE POST BAG.

"Insurance of ciné apparatus. May I congratulate your Institute for bringing such a thing about? I am sure that it will prove an enormous boon to ciné enthusiasts all over the country."

W. L. GADSDON.

"Congratulations on the increasingly interesting bulletins."

P. H. E. LAUDER.

"Before closing, may I congratulate the Institute on that little 'inspiration,' the 'Bulletin'?"

W. HUGH.

"May I take this opportunity of thanking you for the copy of the Bulletin? I found it very interesting indeed; as a ciné worker it is a very great help."

L. H. KENWICK.

"Many thanks for the Bulletin, which is packed with useful information. I am indeed glad I joined you. You are doing a great service to the amateur cinematographer by circulating items of tests, etc., with utmost impartiality."

J. H. MARTIN CROSS, A.R.P.S.

"I must thank you for the wonderful little book, 'The Scope of Amateur Cinematography.' It is written in just the right way, concise, giving what one wants without having to read through a lot of unwanted descriptions."

NORMAN A. E. WYATT.

"Many thanks for the Bulletin, which I greatly enjoyed reading. Again a definite improvement."

"Thanks very much for the 'individual touch' which has occurred in all my dealings with the Institute."

B. B. SUMMERS.

The February issue of the I.A.C. Monthly Bulletin contains a galaxy of valuable information to the amateur cinematographer under such headings as "Indoor Lighting," "Educational Films," "Importance of Correct Exposure," "Making Interesting Films," "Why a Continuity?" "Work for the Month," "Filters and Their Use," "Hints and Tips," etc., etc.

PLEASE WRITE!

Several people who have called at Red Lion Square have been disappointed that they found no officer of the Institute there to receive them. Prospective members, however, are asked to remember that those who are working to put the I.A.C. on its feet are doing so in what spare time they possess, after having attended to the pressing business of earning their own living. In the meantime, please write.

(Continued from page 323)

move in any direction, not only from the point of view of keeping within their camera limits but also from that of keeping within their light and shadow limits—they seem to feel it if the tip of their nose or the edge of their ears is losing the light or getting it too much.

I would strongly recommend all artists to practise how to stand and how to move for a close-up by facing their images in a small square mirror. Let them stand in front of the glass, turn their heads from side to side, then turn their bodies as they look from side to side. Then turn right round in a complete circle and try and come back to exactly the position of the start. They'll soon learn that they've even got to control their feet to get a good close-up of their faces.

Management of Crowds

Handling crowds is not really difficult. When you begin to tackle a big crowd you may possibly think them such a dumb collection of half-wits that you will too soon despair. Tact and patience are obviously needed—and good humour; sarcasm will get you nowhere. You must know what you want and you must let them see you know what you want.

Rehearsals for big crowd movements are certainly essential at the time of shooting, but even more essential is that you should have rehearsed these movements in your mind many times before attempting to direct the crowd. You may even find it advisable to work out the movements on paper the day before you shoot.

When you wish to give the impression of unlimited numbers, you must be careful never to include the edge of your crowd in a long-shot. If you are fortunate in having a really vast crowd that will not be difficult, but the chances are you will not have a vast crowd. The problem then arises

as to how to create the impression of vast numbers with only a limited number.

Some years ago I made a little film entitled "Blighty," in which I tried to convey an impression of Armistice Night (1918) in London with 110 crowd artists! What success I may have achieved was entirely due to working it all out beforehand.

First of all I had three or four little sets and crowded my artists in them. I kept them moving as much as possible and, like the old-fashioned stage-armies, had them running round behind the sets after they had gone off and coming in again—even changing their hats or coats where they were likely to be recognised! Naturally I did not have them all moving the same way and running round in circles; three would go off behind a wall, count ten and re-enter the scene, making across it diagonally; six others would disappear at another point and then re-enter from behind the camera; and so on. There were numberless methods of playing the same trick.

When the three or four little sets were cross-cut rapidly and interpolated with closer shots hardly revealing the background, we had the impression of certainly a vast crowd—my enthusiastic assistant said he counted 8,000,000 people on the screen!

Another important thing to remember in dealing with crowds is that you must appoint spokesmen. Let these spokesmen or leaders realise how much depends on them and you'll soon find the crowd behaving according to plan.

As for making a little go a long way, you can achieve quite a considerable effect with only twenty or thirty people, and if you have a real crowd to cross-cut with, you can achieve marvels. A few topical shots of a football crowd or the audience at a Tattoo, cross-cut with your own twenty or thirty artists, and you can

produce the effect of anything from a stampede to the atmosphere of a revivalist meeting.

Accomplishing effects of this kind is one of the most satisfying tasks in the art of film-making. According to the skill and ingenuity of your Director, Cameraman, Scenarist and Editor, so will be your results. Success is the reward of these qualities plus good staff work.

(To be continued.)

NOTES AND NEWS

9½-MM. seems to be practically dead in the United States judging by the entries in a competition recently held by "The American Cinematographer;" only one United States entrant used this size. The recently introduced 8-mm. seems to be doing very well, however, and much of its success is undoubtedly due to the excellent distribution of both film and apparatus.

In Europe, where the 9½-mm. size has a very firm hold and is far better established than has ever been the case in the United States, the new size will have a much bigger fight. So far as entries from other parts of the world were concerned, the 9½-mm. size proved very popular, more than half of the entrants from Japan being made with this equipment.

To American Readers

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179 W. MADISON STREET
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THE MERRY REEL

(Continued from page 332)

Making our way across the fields, we came to one of those delightful old-world farms which nestle in spots unspoiled by the madding rush of today. Pigs and piglets, sheep and sheeplets, goats and goatlets provided our members with magnificent camera-fodder.

Mrs. Motherspoon-Waterbiffle was positively entranced by a gigantic turkey-cock which advanced towards her with tail fanned out and making those queer gobbling noises by which the bird demonstrates that he doesn't care if it snows ink so long as Christmas is past. Mrs. Motherspoon-Waterbiffle cranked valiantly. The bird continued to advance. Suddenly, with a super gobble, it flung itself upon her. Realising the danger, the dear lady must have broken all records for the fifty-yards backwards run, and it was, of course, a thousand pities that, having no eyes at the back of her head, she was unable to see the horse-pond behind her. Flippersfield and I pulled her out, but such was the clinging nature of the mud beneath the surface that both of her gum boots were left behind.

Meantime the General was frantically filming the friskings of the lambkins which sported before him. He also is unprovided with eyes in the occiput, and it was perhaps a pity that he was wearing the scarlet blazer of his old football club.

He could not therefore observe the rapid approach of another fine piece of nature, a Shorthorn bull.

It was the snorts of this animal that finally awakened the General to the fact that a surprise attack upon his rear defences was under way. Glancing round, he perceived his adversary. He then developed a completely unexpected turn of speed. After the first time round the field the bull was wearing the General's felt hat as a kind of cuff round its near fore leg. He finished the second round in the pond and I think that he might still be there but for the intervention of the farmer's daughter, aged about ten, who shooed the bull away.

I got some fine shots of volunteers carrying the bootless, but by no means weightless, Mrs. Motherspoon-Waterbiffle to the nearest 'bus stop, but I am afraid that these cannot really be included in a nature film.

MOVIE THRILLS AND HOW TO FAKE THEM

(Continued from page 316)

binding it round his face. A scene showing him dashing through a doorway with smoke pouring out—garden shed door suitably dolled up or smoke tins hidden behind shrubs outside the front door of the house. Scene on stairs again with burning stick below lens. Character with towel over face dashes up stairs, is beaten back but

finally wins through. Then intersperse a shot of some pieces of wood burning, held fairly near the lens, letting some of them fall to give a suggestion of the burning house beginning to break up. Then the character with the towel over his face coming into a room and rescuing the person previously shown attempting to escape.

A thrilling jump from a high burning window would be accomplished as follows. Long shot from ground of window two stories up, smoke belching out from smoke tins as described. Close up of ground floor window, choosing one that looks similar to the



Photo: Central Press

Mrs. Anthony de Rothschild with her cine camera at the meet of the Whaddon Chase

high window, showing characters appearing at window and beginning to climb out. Another long shot from the ground of the high window with characters leaning out. Shot of ground floor window close up with characters climbing on to sill and jumping.

The final thrilling scene would show the ground running up as presumably seen by the falling people. To accomplish this, tie one end of a long string to the camera, then go up to the third story window already photographed. Wind up the camera and make sure there is plenty of film left in it. The string should be attached so that when the camera is

suspended by it, the lens points directly downwards. Hold the camera at arms' length out of the window, push the starting button over, and then let the camera go rushing down towards the ground, the string slipping through your hands as it goes. If it turns and twists in the air so much the better. As the camera nears the ground, check it by the string and have someone hidden below ready to run out and stop the motor.

This scene, with the last few inches cut out where the hidden person ran out to stop it, spliced into your fire rescue film and followed by a shot of the two people seen previously at the window, huddled on the ground with everyone else available crowding round, will give you a thrill that even the professional movies can hardly excel.

Knife Thrown at Character: Misses Narrowly and Sticks into the Wall.

Unless you have an expert knife thrower in your party this thrill must be faked. Let the wall be fairly dark and with a patterned surface. To the handle of the knife attach a black thread. Inbed the knife well but not too firmly in the wall at the point required. Stand the victim in the required position with his head about an inch away from the knife. Have the free end of the thread held by someone out of sight and above the level of the victim's head. Hold the camera upside down and instruct him to register startled fear, looking at the same time towards the hidden person who holds the thread. Tell the victim to flinch and then have the hidden person jerk the thread to pull the knife clear out of the wall, across the line of vision and out of sight.

When this shot is spliced into your film right way up your will get the effect of the knife skimming into the picture and landing plonk into the wall within an inch of the victim's head.

Car Beating Train to Level Crossing.

—This perennial favourite is quite easy. Take shots of the car and the train independently, choosing a stretch of road that runs parallel with the railway. Take a shot of the train from the car and of the car from the train. A shot of the level crossing with car and train approaching. A shot from the car as it approaches the level crossing. A shot of the train, taken from the safe side of the crossing gates, showing the train almost at the crossing. Now let the train go by and set your camera up on a tripod while you film the car driving across the crossing. Wait patiently for the next train in the same direction as the one you have been filming, and film it as it thunders over the crossing. When your film is joined up you will get the effect of a thrilling race between car and train, at the end of which the car dashes across the lines and the next second, though actually it may be half an hour later, the train thunders past.

YOUR CINÉ QUERIES ANSWERED

Free Service for Readers

Is there a ciné problem bothering you? Have you some difficulty in which you would like expert help? Do you want to know where to obtain certain apparatus and what it will cost? HOME MOVIES is at your service in this and many other ways.

Address your query to: The Service Department, HOME MOVIES, Messrs. George Newnes, Ltd., 8-II, Southampton Street, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post.

SPECIAL NOTE.—*Criticisms of amateur films, opinions of amateur scenarios and test of apparatus can be undertaken by special arrangement. In such cases a preliminary letter to the Editor is essential.*

S. S. W., Chigwell, writes: "Can you please inform me of any maker of 16-mm. direct reversal film which one can process at home, and please state the chemicals to be used and the method of using them."

Answer.—The only makes of direct reversal 16-mm. film on the British market are Agfa, Kodak and Bolex, all three being sold at a price which includes processing. While these films can be processed at home in a similar fashion to the 9½-mm., there is obviously no saving of money in so doing, and the process cannot be explained in an answer to a query. It should be pointed out, however, that all Kodak and some Agfa 16-mm. stock is now panchromatic, which makes home processing extremely difficult, but orthochromatic stock can be obtained from Agfa and Bolex. Articles on the subject of home processing will appear in later issues.

I. M. N., Rugby, asks questions about the shooting of outdoor scenes which are supposed to take place by night.

Answer.—Good approximations of night scenes can often be achieved by under-exposure of daylight scenes and moonlight effects can be easily obtained in daylight on panchromatic stock using a red filter; by placing a piece of green or blue celluloid or gelatine in front of the projection lens, the night effect is enhanced. Perhaps the best method of all is to choose your time of day so that there is still enough light to give some, but not much, exposure of the scene with a large aperture lens, bringing in motor car headlights, which usually add considerably to the effectiveness of the scene. Special magnesium flares for filming at night can also be obtained, and these burn with very high actinic power for two or three minutes. We have filmed very successfully with these flares. They can be obtained in this country from Messrs. Wallace Heaton, Ltd., or the Westminster Photographic Exchange, and are known as "Newmanlite" Flares.

C. F., Hamilton, writes: "Could you please tell me where I could get 9½-mm. film of Kenya Colony, South Africa, or travel films of Africa? I have already seen those given in the Pathéscope Catalogue, but they are no use for my purpose."

Answer.—Can any readers help in this matter? Letters addressed c/o Editor, HOME MOVIES, will be forwarded.

N. R. T., Loughborough. Many thanks for your kind congratulations. While the titler in question is designed at the moment for the "B" type of camera, it is a fairly simple matter to alter it to suit the Luxe, or perhaps the makers will make this change for you at a small charge if you write to them.

A. H. G., Stoke Newington, is anxious to buy or hire a property safe for use in a film he is producing, and wishes to know whether one is available. He also asks a question about Photoflood bulbs.

Answer.—Properties of this kind are rarely stocked but are made up specially for the particular film or play as required. We would suggest that you get the local carpenter to knock you up a plywood box of the shape of a safe, and if a wooden door-knob and what carpenters know as "furniture" is fitted to it, the painting operation to make it look real should not be beyond the ability of some members of your society or, failing this, the local sign-painter should be able to do the job for you inexpensively. One of the safe-makers' catalogues should give you all the guide you need.

While the "Mazda" Photoflood bulbs advertised in American magazines are not sold in England, identical Photoflood bulbs made by the British General Electric Co. for Kodak, Ltd., can be obtained from any ciné dealers. The price is 7s. 6d. Another particularly good lamp of this kind is the Nitraphot Neron reviewed in this issue.

W. J. A., Sutton Coldfield. To do satisfactory artificial light work with 9½-mm. film it is essential to use panchromatic film stock. Your batten scheme is good, and while the actual amount of light required will depend on the distance of the lights from the subject, the reflecting power of the surrounding walls and the clothes of the subject, you will probably find that a minimum of 1,000 watts will be required if the arrangement is according to your sketch. It will be very much better if you can use more light than this and you will have to use your lens all the time at the full aperture of f/3.5.

The new Photoflood bulbs, which have a very high efficiency for indoor cinematography, should help you; they cost only 7s. 6d. each.

C. B. A. P., Middlesex, writes: "I am very interested in the art of recording and reproducing sound on film, and I should like to do some experimenting in that sphere, but as I do not know a great deal about the apparatus I should like to know of any books dealing with it."

Answer.—"Talking Pictures," by Mr. Bernard Brown, B.Sc. (published by Sir Isaac Pitman & Sons, Ltd., Parker Street, Kingsway, W.C.2, 12s. 6d.), will be of great help to you, and you should also study Mr. Brown's series of articles now running in this journal. Back numbers can be obtained on application to our publishers.

(Continued on next page)

"GERRARD 6616!"

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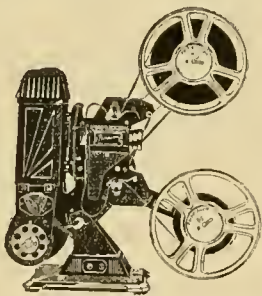
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W. H. H., Kingswear, Devon, writes: "Looking back at an early number of HOME MOVIES, I see an inquiry concerning sound-proof boxes for projectors. In your answer to the above you mention that it is necessary to take steps to remove the heat. Would this be necessary with a Pathescope Home Movie projector with motor, etc.? From the base resistance very little heat is given off, the motor being fan-cooled is negligible, and it is only the lampcase that gives off a certain amount of heat. Would it be necessary to remove this heat by holes in the side, etc.?"

Answer.—Even in this case holes should be provided both for the bottom and top of the box to allow for the distribution of heat. With high-powered lampcases the heat given off is very considerable and special cooling arrangements will be necessary.

BARGAINS

THE AMATEUR CINE SERVICE, 50a, Widmore Road, Bromley, Kent. Special Unrepeatable Sale Bargains: Kodascope Model C, £7; Kodatoy with extension arms, 40s.; Ensign 50, £3 10s.; Paillard-Bolex Model D, £25; Pathescope "Home Movie," £3; Coronet Projector, 25s.; Coronet F/3.9 Movie-Camera, 37s. 6d.; Baby Ciné Camera, 25s.; Motor attachment, 25s. Satisfact on guaranteed. Three days' approval against deposit.

SPECIAL 9.5 mm. FILM SALE. Supers, 14s. 6d.; 60-ft., 3s.; 30-ft., 1s. 3d. All fine condition. Orders over 10s., post free. Above.

GEVAERT 9.5 mm. HIGH-SPEED FILM, 4s. 6d., in charger; Processing, 2s.; Cinécraft Titler, 21s.; "Kid" Super attachment, 17s. 6d. All latest 9.5 mm. and 16 mm. lines stocked. Above.

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BOLEX MOTOR REWIND. Attached to projector in 15 seconds, 10s.—Jackson, Walton Road, Stockton Heath, Warrington.

PATHESCOPE SUPER REELS for hire and exchange. All Ciné Supplies. We have bargains in 16 and 9.5 mm. apparatus.—Heathcote, 302, Radford Road, Nottingham.

PATHESCOPE SUPER FILMS for hire, 1s. 6d.; 4 clear days. Condition guaranteed. Latest releases. List free.—Norris, 11, Bargate, Lincoln.

EXCLUSIVE AMERICAN AND BRITISH 16 mm.—9 mm. FILMS FOR SALE. Also several second-hand. Nice selection. Lists stamp.—Cosmo Films, 3, Haigh Street, Brighouse, Yorks.

4-ft. by 3-ft. SILVER SCREENS, 25s. Complete with roller etc. Exceptionally brilliant surface. Lists for stamp. Below.

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PATHESCOPE "LUX" PROJECTOR, complete with resistance, case (brand new, not used), £15 15s.; Agfa Novex 16 mm. Camera, f/3.5 lens (brand new), £10 10s.; De Vry Q. R. S. 16 mm. Projector, complete with resistance, case (new price, £21 9s.), £7 7s.; Model B Ciné "Kodak," 1/6.3 anastigmat lens (new), £4 17s. 6d.; Pathé 9.5 mm. hand crank Camera, f/3.5 lens (new), £1 17s. 6d.; Ciné Nizo 9.5 mm. Camera, Meyer f/2.9 lens, leather case, etc. (as new) (new price £21), £13.—Sheffield Photo Company, Ltd., 6, Norfolk Row, Sheffield 1.

STEDMAN'S CINEMATOGRAPH LABORATORY, Meadow Road, Leeds, 11.—Pathe and Gevaert processing station. Direct reversal or negative-positive. Standard charges.

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EXCLUSIVE 9.5 mm., 16 mm. FILMS. NEW 9 mm. 30 ft. SAMPLE FILMS 3/6 each. List stamp. No callers. Atkinson, 24b Albert Bridge Rd., S.W. 11.

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THE EDITOR'S NEWS REEL

*"I go to visit the
Motion Man, for whom
I've writ a play."*

BEN JONSON
A.D. 1640.

Record Films

NOW that we have arrived at the season when outdoor cinematography again becomes popular, may we suggest that an excellent opportunity exists for the preparation of a number of "county" films either by individual workers or by groups and clubs, particularly those which happen to be connected with the many nature study and archaeological societies.

At the present time beauty spots are gradually vanishing, famous and picturesque buildings giving way to more utilitarian structures, wide concrete highways levelling out the old tracks with their beautiful old bridges—yet little, if anything, is being done to preserve a record on a film. By a little organised effort in conjunction with the various county societies such a collection of films could be prepared as would excite the envy of the whole world. The films so made could vary from the simple record type, such as can be made by the solitary worker with quite modest equipment, up to more ambitious projects calling for the reconstruction of historic episodes, while every town and city of importance should have its own special film. What do our readers think about it?

A Dangerous Practice

One of the great advantages of the 9½- and 16-mm. cameras and projectors is that they use a safety or so-called "non-inflammable" film. While the word "non-inflammable" is not strictly accurate in this connection—for the film will burn if placed on a fire—the material of which it is prepared is such that if a flame is applied the film will not go on burning of its own accord, and therefore if through some defect in the apparatus it is subjected to great heat from the lamp nothing more than a cockling, or at the worst severe blistering, occurs.

In the case of the 35-mm. standard film as used in the picture theatres, however, the position is quite different. This standard film is highly inflammable—almost explosively, in fact—and the authorities rightly insist upon the most thorough precautions being taken against fire. The projection box has to be fireproof, only a certain amount of film is allowed to be in the projection booths at a time, no smoking or naked lights are allowed, and special precautions have to be taken in the re-winding rooms. Why, then, do the authorities allow the toy departments of certain shops and

"HOME MOVIES" AT OLYMPIA!

Do not miss our Ciné Exhibition
conducted jointly with "The Daily
Mail" at the forthcoming
IDEAL HOME EXHIBITION

See page 350

stores to sell home cinematograph projectors using, not safety film, but lengths cut off from the highly inflammable standard professional film? True, there is little risk of the film igniting from the lamp used, as this is merely of the flash-lamp bulb variety, but few of the purchasers are likely to know that hot cigarette ash or a spark from the fire is capable of producing a burst of flame so fierce that it cannot be extinguished by ordinary means. Must we wait for a coroner's verdict before anything is done? We suggest that the authorities under powers they undoubtedly possess take immediate steps to have such apparatus and films withdrawn.

A Successful Meeting

Arising out of a desire expressed by a number of members of the recently

formed but rapidly growing and very active Institute of Amateur Cinematographers, an informal meeting was held at the end of January in Regent Street so that those members who found it convenient to be in London at the time could meet one another. During the meeting, which was a big success, a number of films made by members were shown, and the following extract from the report in the *Sunday Times* is representative of the views expressed by those who attended:—

"Films made by eight members of the Institute of Amateur Cinematographers were shown yesterday at an informal meeting held at 206, Regent Street, W., and formed not only a programme of unusual balance, but one in which every item deserved applause.

The Cairo Film

"Shots of unusual interest were a feature of 'Cairo,' a film which Miss Ruth Rodger took on her flight over Egypt; while 'Impressions,' a cruising film made by Mr. R. Hiscox, was far and away better than the hotch-potch which many similar records have been when shown on the professional screen.

"Viscount Combermere, who is a patron of the Institute, was prevented by influenza from witnessing the enthusiasm created by his film 'Animal and Bird Life—Naturalist with Ciné Camera,' in which his infinite patience was rewarded by a series of incidents full of interesting revelation."

All readers of HOME MOVIES will find it advantageous to join this Institute, not only because the movement requires such a body to represent it and to obtain for it those facilities which are *only* obtainable by a representative society, but because of the numerous privileges attaching to membership. THE EDITOR.

Large Scale Projection

THE EDITOR, HOME MOVIES

DEAR SIR.—With reference to your article concerning the use of sub-standard films for recording exploration work, you will be interested to learn that, through the courtesy of the Royal Geographical Society, I was able to assist at a lecture during which a record on 9.5-mm. film was projected. The projection, however, was not given on a projector fitted with the arc lighting equipment of a standard size machine, but with a stock model Pathescope 200-B, fitted with a 200-watt lamp and a 70-mm. focus lens.

When it is considered that the machine was installed in the projection box and the throw was more than 70 feet, you will understand the great satisfaction of the audience, lecturer, and, of course, myself, with the brilliant twelve-foot picture that was obtained.

Incidentally, the films shown were those that were not attempted by the standard size apparatus that was carried on this expedition by motor caravan from Algiers across the Sahara to Danane, on the French Ivory Coast.—Yours faithfully,

p.p. PATHESCOPE, LTD.

(Signed) C. BOWERS, *Secretary*.

Pathescope, Limited,

5 Lisle Street, Leicester Square,
London, W.C.2.

February 2, 1933.

Literature on Cinematography

READERS will be glad to hear that at the headquarters of the Central Information Bureau for Educational Films, Kingsway House, 103 Kingsway, W.C.2, a library of English, American, French, German and Dutch books dealing with cinematography in all its branches may be seen. It is kept up to date by the addition of newly published books, while any book specially required can be immediately obtained.



First Aid in a scene from "Congo Nights" the 9½-mm. production of the Southend-on-Sea Amateur Film Society

FROM HERE AND THERE

A Splicing Hint

WHEN joining a negative-positive print to a reversal film, remember that while the emulsion of the latter *faces* the screen when going through the projector, the former is threaded the other way round. This means that, after cutting, you can lay the left-hand film shiny side *up* on the splicer and the right-hand film shiny side *down*, thus



Rhos Amateur Film Production Unit at work during the filming of "Nightmare"

making the joint with the two celluloid surfaces in contact, without the need of scraping.

If you are doing a great deal of splicing use one of the semi-automatic splicers. You will appreciate the time they save.

Keep your eye on the
advertisements in HOME
MOVIES—they're news!

Cine Films in the Tropics

HAVING received a large number of queries from readers in India, the Malay States and other parts, where high temperatures and high humidity prevail, asking what special precautions must be taken with 16-mm. film, we have made inquiries into the matter and we are indebted to Messrs. Agfa, Ltd., for the following useful information supplied by their works in Germany at our request:—

"The question as to how long a partly used film spool of cassette in a camera can be exposed to the Indian

climate can hardly be replied to in a general manner.

"In a hot and dry climate merely the clarity of the film and the speed will be affected. The film, therefore, will, even after long storage in a camera, give pictures, but one must be prepared to have a slight reduction in speed and a small amount of fog.

"In addition, the exposed picture will be considerably reduced if, between the exposure and the development, it is exposed to great heat for any length of time, so that it would be advisable to expose more fully than usual.

"More dangerous is the simultaneous effect of heat and the high humidity on the film. With an air humidity of 90 per cent. and over, photographic materials have the tendency to stick. One, therefore, will have considerable difficulties in the smooth running of the camera if one does not take every precaution to avoid humid air entering the camera.

"Generally speaking, a 16-mm. camera closes fairly well. By keeping it in a leather case or wrapping it up in dry cloths one can, therefore, eliminate the influx of humid air.

"How long, under these circumstances, the film can be kept in the camera without having difficulties in the exposure, depends entirely on the temperature and the humidity and can only be definitely cleared up by local experiments."



A WORD OR TWO

HOW TO PHRASE THAT TITLE

By HAROLD WOOD



A silent film can be made or marred by its titles. This article gives valuable tips on the choice of the right words and short cuts on how to find them.

THE correct phrasing of a title is, without doubt, one of the most difficult and important jobs which the home movie-maker has to tackle.

Many people, who have only read them on the screen, imagine the writing of titles to be the easiest thing in the world; only the harassed wretch who has spent hours trying unsuccessfully to evolve them knows what an exasperating problem they can be. So much has to be said in five or six words that the *right* word is absolutely essential and none other will do; the trouble is that this particular word has a perfect genius for hiding itself and refusing to be found.

A Miniature Reference Library

The best advice I can give to anyone who has suffered in this way—and who has not?—is to tell him to start at once collecting a little reference library that will do much to lessen the risk of brain fever in the future. The books are not expensive and, on occasions, will be found to be worth their weight in gold.

A good "Dictionary of Synonyms," for example, is included in Routledge's Miniature Library and costs only a shilling; another, at half-a-crown, is published by Sir Isaac Pitman & Sons. It is worth while to get both of these as there is not a single book that contains all the alternatives. As you probably know, a "Dictionary of Synonyms" is a book that gives, instead of the usual uninspiring meaning of a word, a short list of other words that have a somewhat similar meaning. Suppose you want a synonym for "bright," you will find "Clear, Limpid, Lucid, Brilliant, Glittering, Luminous, Lustrous, Radiant, Resplendent, Shining, Sparkling, Splendid, Vivid, Happy, Joyful, and Clever"; that is, you at once

have sixteen words from which to choose. Even if none of these quite "fills the bill" you will often find that the mere reading of them gives you just the idea you need.

A Good Investment

A "Thesaurus" is another invaluable book of reference which, properly used, will prove a true friend in time of trouble and not infrequently a source of inspiration as well. A very good one is included in the "Everyman Library" (numbers 630 and 631); it is in two volumes, price half-a-crown each, or can be obtained in one volume. All you have to do is to look up a word expressing, however faintly, the feeling you wish to convey—or even a word conveying the *opposite* feeling; against this you will find a number, which is the number of a paragraph in the body of the book. Turning to this paragraph you find a profusion of words, as well as reference numbers to other groups of words, all having some relation to the same idea.

Quotation Books

Another great help towards finding that elusive thing the right title is to compress into one word the feeling you wish to express—"Solitude" or "Wanderlust," or "Fear," or whatever it may be—and to turn it up in a good Quotation Book; here you will find thoughts on almost every conceivable subject taken from the works of the greatest writers of all ages in all countries. A Quotation Book is a

veritable gold mine of ideas when used by anyone with imagination. Those who may not wish to purchase one, at the moment, need only stroll round to the Public Reference Library.

You may also care to know of a useful little book—another of Routledge's Miniature Library Series, price one shilling—entitled "Five Thousand Words Commonly Misspelt." After all, there is nothing like being on the safe side!

Finally, be wary of intentionally "funny" titles. Remember your films will be run through many times, and a joke constantly repeated tends to become very wearisome. By all means keep them bright and cheery, but guard against witticisms that easily become stale.



A little trouble is worth while

THE TRAIL OF YOUTH

How a Remarkable Scout Film was Produced

Double printing, model shots, and many other tricks were used in producing this film. The finished result is an outstanding picture among amateur productions (Ed.)

MANY of our readers will have seen by now the remarkable Scout film, "The Trail of Youth," produced in the Minehead district by the Minehead Amateur Ciné Players under the direction of Mr. J. H. Martin Cross, A.R.P.S. For the benefit of those who have not yet had that pleasure, we may say that it has earned the highest praise in the press, not only for excellent photography and skilled direction, but also for the masterly manner in which a number of "trick" effects have been introduced. Indeed, so much ingenuity has been displayed in the production that we have asked Mr. Martin Cross for some details, and the following notes are compiled from information which he has kindly supplied.

The scenery, whenever it became necessary to use other than natural backgrounds, was constructed of three-ply wood and battens by the Alcombe Scouts under Mr. Cross's guidance. One scene which evoked particularly



(Above) The background is a photograph and the rocks are "Plasticine"; Eno's Fruit Salts make the surf and a curtain ring the lifebelt!

(On left) Wolf Cub Charlie Craddock in difficulties.



A tense moment! Good acting by George Hewett, Ronnie Winter and John Snell.

favourable comment showed the bridge of a steamer in a rolling sea, the waves splashing on the side of the boat. This was made as follows. First of all, a "set" to resemble the bridge of a steamer was built up on the roof of Mr. Cross's garage, and the side of the steamer was constructed of three-ply wood and made to extend up the side of the garage so that the actors could walk about the garage roof and look over just as if they were on deck looking over the rail. The necessary portholes were cut out of the three-ply and sheets of celluloid used for glass. Plates and rivets were painted on.

A hose was used to throw up "waves" against the steamer's side and the camera, which was on ground level, was rocked in a cradle to give the necessary "roll." The steamer funnel was constructed from two Agfa Hypo barrels standing one on the top of the other, a coat of paint outside, and wet straw burning inside



Wolf Cub Ronnie Winter as Chris Brent

so as to produce smoke, completing the illusion!

The wreck scenes were made the more realistic by Mr. Cross finding a real wreck on the Cornish coast and being able to take a number of excellent shots just before it broke up. These shots were spliced into the rest of the film at the correct points so as to add still further to the illusion of reality. A number of quick flashes of the wreck are given, interposed with close-up shots of a boy supposed to be swimming out with a lifeline. As the shots were taken in a calm sea in August, two other Scouts had to be employed in throwing buckets of water over him so as to make the appearance of a rough sea!



Ronnie Winter in a pastoral scene



John Cann in the "cook-house" of the Cannibals—The Alcombe (Minehead) Rovers

Miniature shots were frequently used, and a typical one is illustrated in this article with an explanatory note on how it was done. In another case a Wolf Cub has a dream and in it does all kinds of impossible things. One is jumping from an aeroplane over Africa with only a terribly battered umbrella as a parachute. A still photograph was first taken of the boy holding the umbrella over his head, the picture being posed against a dead white background. The figure with the umbrella was then carefully cut out and a weight attached to its back. The cut-out figure was now made to glide gently down a long stretch of white paper, the camera being held over it. The result is a realistic effect of a boy descending through space, for as the camera is panned down as the figure moves this effect of vast space is easily secured,

and the grain of the paper does not show owing to the movement.

In the film the aeroplane crashes. This effect was secured by first taking a shot of the river where it crashes, without the 'plane. Then, keeping the camera in the exact position, the "crashed" 'plane—previously prepared with wood and cardboard—was assembled in the river and the boy arranged inside. The camera was now restarted. When the film was developed Mr. Cross carefully painted in indian ink on three frames the outline of the 'plane coming down. The result startled even him, as the impression on the screen is exactly that of a plane crashing.

As to the general interest of the film, the accompanying stills tell their own story, and we hope this account will stimulate the production of many other such worthy efforts.

"HOME MOVIES" AND THE IDEAL HOME EXHIBITION AT OLYMPIA

MARCH 29 to APRIL 29

Ciné Section in conjunction with "The Daily Mail"

SPECIAL PRIZE COMPETITIONS !

Whether you are already a movie-maker, are thinking of becoming one or are just interested in this branch of photography, you are cordially invited to visit the "HOME MOVIES" Stand in the Ciné Section of the "Daily Mail" Ideal Home Exhibition. All day and every day there will be somebody at our Stand able and willing to answer your questions and to tell you anything you may want to know about the various makes of apparatus and material. The latest thing in cameras and projectors will be shown and explained to anyone who asks for a demonstration. And, remember, there will be

MANY NOVEL TRADE EXHIBITS

in this section—some of which will be seen for the first time—and that both Sound on Film and Sound on Disc will be demonstrated.

HOME TALKIE EXHIBITS ALL DAY!

The Home Talkie has, in fact, arrived and a visit to the Ciné Section will quickly convince you that a new and fascinating field has been opened to the amateur movie-maker.

**PAY US A VISIT ! WE SHALL BE GLAD TO SEE ALL OUR FRIENDS
AT OLYMPIA**

FOUR IMPORTANT COMPETITIONS!

Cash Prizes and Medals for THE BEST :

Amateur News Film

Child Picture

Animal Picture

Ciné Film Taken in Olympia

**OBTAIN YOUR ENTRANCE FORM AND PARTICULARS AT THE
"HOME MOVIES" STAND AT OLYMPIA**

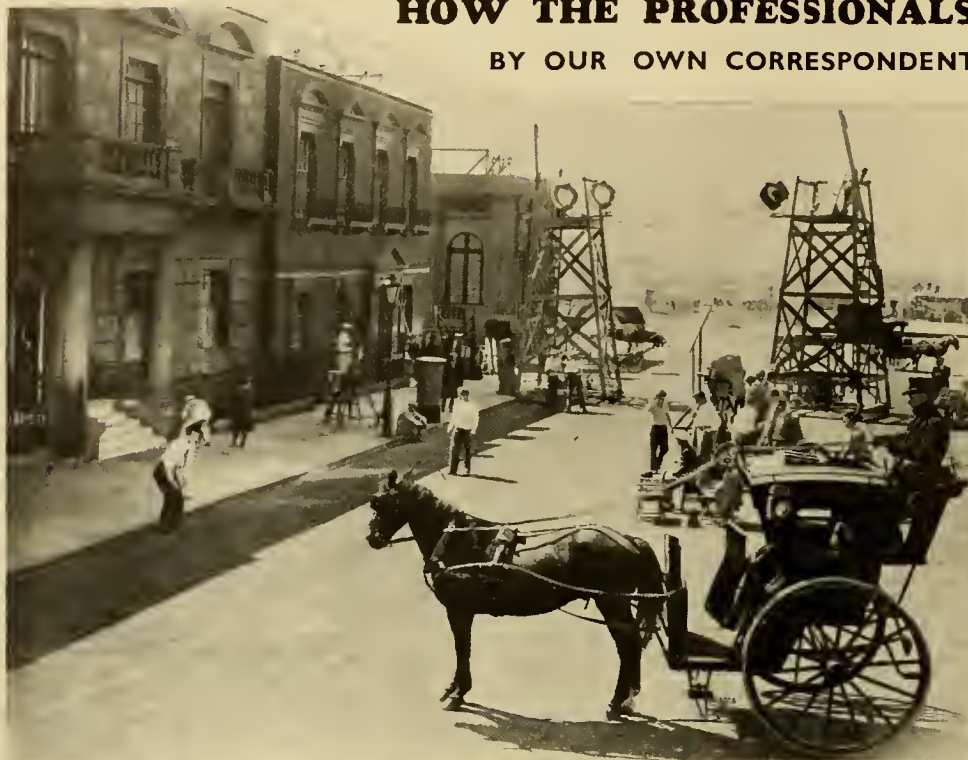


START YOUR GARDEN DIARY FILM WITH THIS

ROUND THE STUDIOS—II.

HOW THE PROFESSIONALS DO IT

BY OUR OWN CORRESPONDENT



Showing one of the specially constructed sets for "Cavalcade." Notice the use of artificial light, in addition to daylight, in order to lighten the shadows where necessary [Fox Films]

Sound City

SOUND CITY sounds very "Hollywood"; but it is not, in fact quite the reverse. It is a country mansion, situated between Shepperton and Chertsey, which has been turned into a studio. Any of the rooms can be used as a set when furnished to suit the situation in the "Script." The ball-room makes quite an efficient big studio where sets can be built in the ordinary way. An interesting point is—that the ceilings can be used, thus obtaining an excellent effect of solidity.

Of course they have a power house for lighting. This will be required still more when they have finished building the proper studio in the grounds, which is being built in a new method—that of the London Underground Railway for reducing noise in the tunnels, with excellent results. The ordinary roof and walls are lined with highly compressed straw, compressed into boards two inches thick, then covered with two layers of asphalt. Over this is hung festoons of Eel grass in four different thicknesses and then covered with wire netting. But before any of this was commenced

the roughened walls were sprayed with a mixture of flocculent asbestos and gum, also to a thickness of 2 inches.

It is important in this type of treatment not to obtain a studio that is absolutely "dead" but one that will record sound with a good

deal of "life" in it and particularly to obtain a curve of sound absorption in which the low notes will be absorbed equally with the high notes.

Paraffin Ice

A Warner Bros. unit went hundreds of miles into the Sierras to get some snow scenes and returned to Hollywood to find that more were required, so—they built a tree-covered countryside in the studio, which was then "Snowbound." But the big trouble was the creek. However—they used frozen paraffin. This was hardened on the top of the water by heating the water to boiling point, then letting the water and paraffin cool together, which left a beautiful glazed surface of ice, an inch thick, on top.

Filming at Sea

Sea-going cameras are the latest Hollywood innovation.

A novel photographic and recording system was used by M.G.M. during the shooting of "Downstairs." Specially buoyant floats were made to carry the weight of a sound camera with the cables stretched behind it to the shore; "mikes" were concealed along



The same set viewed from a different angle. It is difficult to realise that this is not actually London. Another "Cavalcade" still was published in our last issue (p. 323) [Fox Films]

the rail of the yacht on which the action took place and cables run ashore to the sound van. This was all as mobile as shooting from a boat and at least 100 per cent. steadier.

Strange Evidence

The London Film Company have a novel gadget. It is a large mobile turntable on which is built a lift. With this, the camera can turn in any direction, so the artists can be followed across the hall (in this film) and on arriving at the stairs the lift comes into operation and shoots the character ascending, while the camera moves upwards and forwards at the same time.

QUEER BUT TRUE

(Scene—Warner Bros. notice-board)

"Warner Bros. Studio,
"Hollywood, Calif.

"If the day is bright we will film the rain sequence. If rainy, this sequence will be postponed and the company will go to stage nine for 'Bungalow Interiors'"

The reason is obvious. Studio rain is controllable; shooting a rain sequence requires rain, both on the artists and scenery within the camera's angle. But it does not require that cameras, lights, mikes or crews work in a downpour. In the studio the director acts as witch doctor—so it rains or does not—on his word. No rainstorm has yet been found that will do this—even for a Hollywood movie director.

Five or six iron pipes are fixed transversely across the top of the set; these are perforated with tiny holes. A hosepipe is then connected to a main pipe



An ingenious garden scene staged in a British studio



Filming an auto chase in the Tom Mix film, "Hidden Gold"

running along one side of the set from which the transverse pipes are branched. When the water is turned on gently a really convincing rain commences.

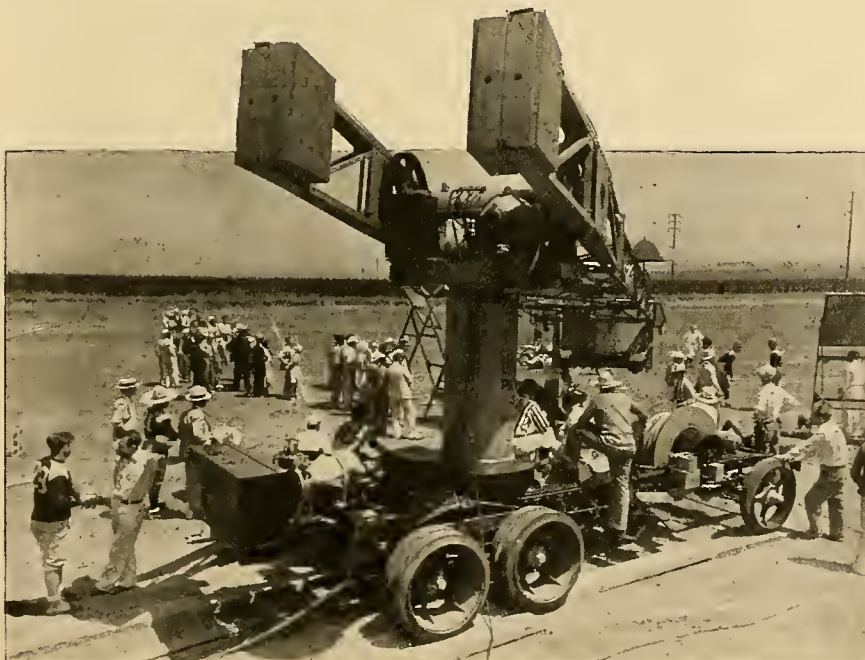
Street Sets

In the old days a piece of canvas with white lines painted to represent bricks did duty for street scenes; but now every studio has its permanent street. This street is always growing and expanding as the requirements of new productions are met. So we have bricks without clay, paving and cobbles without stone.

House and restaurant fronts, garage and theatre fronts, tenements and cottages—all these rearing up into the sky from what looks like real paving. Marble columns flank the entrances of a fashionable restaurant. Pit doors, gallery doors, stall and stage doors of a theatre are also provided.

These realistic bricks are made of plaster adhering to a canvas background. When the plaster is dry it is painted the required colour and the canvas hung on the wooden front of the house. Canvas and plaster is wonderfully durable and needs no attention. This process is extremely realistic even under close scrutiny, as plaster bricks bulge and appear absolutely solid; cobbles and paving stone are also firm and secure under foot. These, too, are made of plaster turned out from clay casts quite easily and quickly in enormous quantities; street posts are of wood painted to represent grey stone.

Usually the windows of houses are real windows with proper sashes. The canopies extending over the entrances of theatres and restaurants, as well as railings, are made of wood.



Universal's huge camera crane at work on the outdoor scenes of "All America"

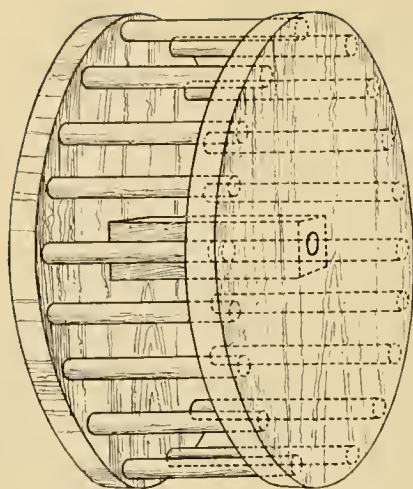


Fig. 1

WHILE making no claims that my formulæ are original, I do claim that my method produces excellent results, with ease of manipulation, at a very low cost.

This, I maintain, is an unusual combination, inasmuch as by using commercial outfits which claim to require a minimum of solution, one has to pay some pounds for apparatus.

Conversely, by buying cheaper apparatus, one usually has to provide some 35 ozs. of solution for processing.

Apparatus Required

DRUM. As sketch. Diameter, 12 inches; width, 5 inches. This is made of wood at the cost of a few pence. Crosspieces are inserted every 2 inches about $\frac{1}{8}$ inch from outside edge of drum, and fastened with brass pins. Centre of drum is supported by block of wood.

PROCESSING DISHES. Four enamelled pie dishes at 1s. each; inside measurements, 10 inches by 6 inches.

METHOD OF USING. The drum is supported on two simple supports by means of spindle. (See Fig. 2.) It is then rotated by hand, the bottom edge of drum just being immersed in solution. 12 ozs. of solution are ample to ensure that film, when tightly wound on drum, is well immersed in solution. For washing, film on drum is plunged bodily into bathtub of water and agitated.

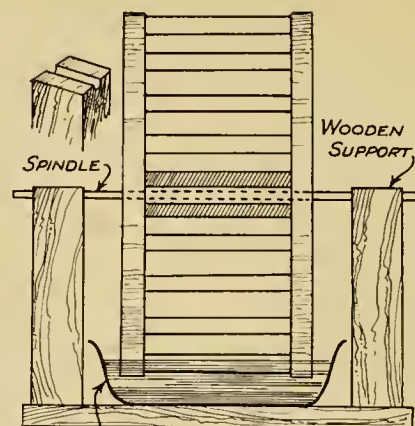
PREPARING FILM IN DARK ROOM. Film is tightly wound on drum with emulsion side outward, and ends are secured by two drawing pins. Drum is then plunged into bath of water for two or three minutes.

DEVELOPMENT. After much experiment the writer has come to the conclusion that for good all-round results combined with economy the best developer is 20th Century Metol Quinol, supplied by Boots at

MY METHOD OF PROCESSING 9½-MM. FILM

By E. J. M. Fenton,
M.R.S.T.

By using the method described our contributor processes his films for 7d. a reel, with apparatus costing only six shillings!



DISH CONTAINING SOLUTION.

Fig. 2

2½d. per packet, sufficient to make 12 ozs. of rapid solution. The film should be developed until it is almost opaque. If there is any doubt it is usually best to OVER-DEVELOP. Film should then be thoroughly washed for at least 5 minutes. USE DISTILLED WATER FOR ALL SOLUTIONS. IT WELL REPAYS ITS TRIFLING COST.

REVERSING. FORMULA: Potassium permanganate, enough to cover a sixpence (heaped); sulphuric acid, conc. 50 drops, added to water (dist.), 12 fluid ozs. Dissolve the permanganate in the water and add the acid in a slow stream. Mix thoroughly. Remove film when every trace of black has disappeared. Do not hurry this. Wash for 5 minutes.

BLEACHING. FORMULA: Sodium sulphite, a teaspoonful; sulphuric acid, 10 drops; water, 12 ozs. Bleach until film is quite yellow, and positive image is clearly seen of a creamy shade, and whites are quite transparent. Wash for 5 minutes. EXPOSE TO HIGH POWER LIGHT (200 WATTS, FOR EXAMPLE) FOR 5 MINUTES. CARRY OUT REMAINING PROCESSING IN SUBDUED LIGHT (ABOUT 20 WATTS).

RE-DEVELOPMENT. Re-develop in original developing solution until image becomes of a good black shade. Wash for 5 minutes.

FINAL CLEARING BATH. FORMULA: Hypo., 2 ozs.; water, 12 ozs. Immerse for 5 minutes, then wash for 15 minutes.

REDUCING BATH (if necessary). A QUICK DIP in the reversing bath is all that is necessary, but this is not recommended.

HARDENING. FORMULA: Formalin, 1 teaspoonful; water, 12 ozs. Immerse for 5 minutes.

DRYING. Wind loosely on clothes horse or drape across room from picture rail to picture rail. Beware of dust.

Total Cost

APPARATUS.

	s.	d.
Drum ..	2	0
Dishes ..	4	0
Total ..	6	0

PROCESSING.

	Per 30ft. reel	d.	
Developer ..	2½	18	} say 7d. per reel
Pot. perm., 1/6 lb.	1	8	
Sul. acid., 6d. ¼ lb.	1	8	
Sod. sul., 9d. lb.	1	8	
Hypo., 4d. lb.	1	2	
Formalin, 10d. pt.	1	4	
Water dist. 11d. gal.	3		
Total ..	6	¾	

New London Ciné Centre

DURING this month a new branch will be opened by the Westminster Photographic Exchange at Camera House, 24, Charing Cross Road, W.C.2. At this branch will be found every type of amateur ciné apparatus obtainable from 8-mm. to 35-mm. and one of the best Projection Rooms in London. Everyone interested in movie-making should make a point of visiting this branch of the Westminster Photographic Exchange as soon as it is opened. The manager and his assistants, who are proud of it and of their wide range of apparatus, will be delighted to welcome all callers. Tell them you saw this in HOME MOVIES AND HOME TALKIES.

When replying to our advertisers please mention this paper—they like to know where you saw their advertisement—and we want them to know!

PRODUCING A FILM

VIII. EDITING AND CUTTING

Manœuvring Artists

UNLESS a Director can guide the artists from one position to another, he is hardly counted a Director. Some may be more gifted in quickly improvising these moves than others, but if a Director has really worked at his script so that it is all clear in his mind before he comes on to the floor, there is no reason why he should flounder or let his artists flounder. Admittedly it is often more difficult when the set is up and finished, when the camera is in position and the lights are surrounding everything and everybody. Things may not then be exactly as you imagined, but if it does seem a bit of a problem, don't take panic; face it as calmly as you can and contrive that you begin and end each scene as near your script directions as possible. The great danger is, in your panic, for you to disregard your script and invent some new action or business. Unless you are really experienced, unless you are the soundest technician as regards scripts, continuity and editing, you will find yourself in further trouble if you attempt last-minute changes.

A Director *should* know exactly what is to happen in every scene. (Don't let this word "exactly" frighten you; but if it does, I can amend it to "almost exactly.") But that does not necessarily mean that he should never rely on his artists contributing anything, or on their helping him in some way.

The best plan is for the Director, when his camera is roughly in position, to address his artists in this manner: "Jill, Alan and Jellacott are in this scene. Your limits are here on the right—by the table—and on the left, here—by the harmonium. Don't advance further forward than the footstool. At the opening of the shot you, Jellacott, will repeat your rising from the harmonium—turning to the right—as you did in the medium shot we did yesterday. At the same time, Jill, walk in from the window up to the footstool. You, Alan, are standing with your back to the window; after a short pause, turn round in the direction Jill has gone. Jellacott advances slowly to Jill and stops about 18 inches from her—you should both be in profile. Jellacott catches hold of her shoulders and begins to shake her. Then, Alan, you dash forward and come between



[Photo: George Smith Productions]

The Author examining a strip of negative during editing

THE EIGHTH ARTICLE OF THE IMPORTANT SERIES WRITTEN EX- CLUSIVELY FOR "HOME MOVIES"

By
**ADRIAN
BRUNEL**

them, facing the camera. We cut here for the closer shot. These are the rough mechanics—without any psychological embellishments. Let's get the movements clear first. Will you please all walk through it?"

A short scene and an easy scene, if you tackle it that way. It's easy, because it's clear in the Director's mind, but if it weren't clear he might bump up against all sorts of little difficulties.

Three characters in such a M.L.S. are not likely to give rise to serious difficulties, but if you have five or six characters to shift around, picking them up from their various closer-shot positions and reshuffling them, you are going to have business that must

be carefully considered before, during and after shooting.

I recently hit upon quite a helpful plan for working out such movements. I bought for 6d.—you can probably guess where—a game called "Word Making and Word Taking." This is a box of cardboard discs about three-quarters of an inch square, on one side of which are printed the letters of the alphabet. I took from these those discs marked with the initial letters of each of my characters' names, and placed them on a sheet of paper upon which I had roughly drawn a plan of one of my sets. I put G (George) by the door, T (Tom) and J (Joan) on the settee, D (Dunning) by the telephone, and C (Claire) behind the settee. Then, placing a specially cut disc to represent the camera—a suggestion of your Editor—I moved the lettered discs about within camera range until I had successfully worked out the best positions throughout the scene. If you will study the drawing (Fig. 1) you will see how this can be done; you can move the characters and the camera about until you are

satisfied. Also, this is particularly useful if you want to demonstrate to the Camera-man simply, clearly and quickly what he has to shoot.

Editing, Cutting, Assembling or Montage

When you have finished shooting your picture, you are ready to do the Editing—a process that is also known as Cutting, Assembling or *Montage*. Let me begin by sweeping away some of these words and explaining why I prefer the expression Editing for the process I have in mind. *Montage* has become almost an international word, with a new significance in England, where it is associated with what is loosely termed "Russian cutting." It is used considerably by young enthusiasts, who are accused of a highbrow affectation in adopting the expression. Personally, I see no harm in anyone using the word and it has the advantage of being understood in many countries (the Italians call it *montaggio*), though I think I would prefer to let the word have a special significance: I would like the word to be reserved for the art of jigsawing sections of celluloid with a dramatic pattern, as distinct from ordinary "straight editing." Let it be kept for describing the Editor's work where he has created a little

sequence out of nothing—nothing but odd shots arranged in rhythmic and dramatic cross-cutting.

As for the word Assembling, I

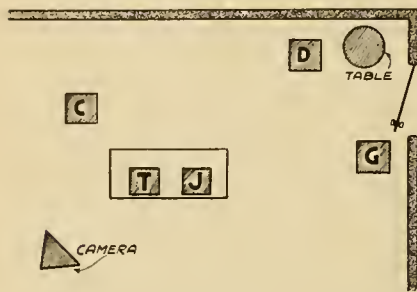


Fig. 1. A helpful device for working out movements

think this should be reserved for the first stage in Editing—that is, the rough assembling together of the shot scenes in their continuity.

We are now left with the two words Cutting and Editing. Use whichever you feel like. If you feel that this is the job of work of a technician who knows and is proud of his craft, then Cutting is a good workmanlike word. But if you feel that it is something more than just this, if you consider that it is a creative task requiring a more dignified word than Cutting, then you can adopt Editing.

Method in Editing

How amateur films ever get edited sometimes baffles me. I have myself edited numberless 35-mm. films with just a bench, scissors, a ramshackle winder, film cement, a brush to put it on with, and a bin to unroll my film into (and not always that). What I have missed in equipment I have made up in tidiness and some attempt at orderliness.

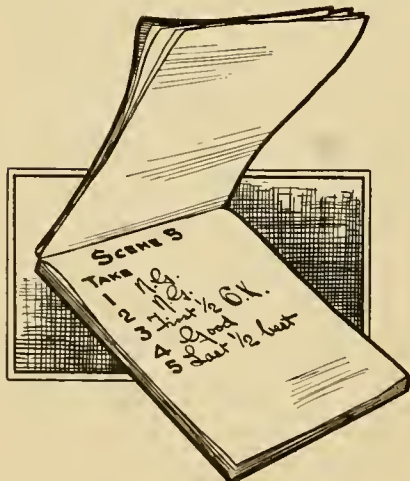


Fig. 2. The Notebook

For instance, when I have been choosing my takes, I have noted, in an ordinary stenographer's book, the number of the take I have chosen—marking out the book before going into the projection room. All the scenes and every take of each scene I have assembled in numerical order and then noted in my book, one scene to the page, thus: Scene 1 (at the top of my page) and Take 1, Take 2, Take 3, etc. (down the left-hand side of my sheet). In this way it is easy to make your notes as the film is being projected. (Fig. 2.)

Then, when this is done, I unwind the film on the cutting bench—with my notebook at my side—join all the chosen takes in numerical order on one reel and roll up each unused scene, label and number it, put a rubber band around it and then put it in a tin. When this tin is full I put a label on the cover of the tin,

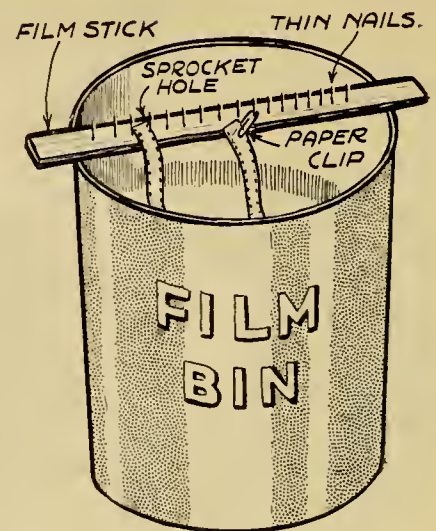


Fig. 3. The Film Bin



An artist's impression of the film editor's room in a British studio
Copyright "Illustrated London News"

carefully marking it with the name of the film, the numbers of the scene contained and in large letters mark it "REJECTED TAKES." This method saves hours of labour looking for sections of film, for though they may be rejected you will surely find yourself needing some of them after all—perhaps because a chosen take doesn't match; or you may need part of a take because you are cross-cutting that scene and the first part of your rejected take is better than that of the chosen take, though the end of the rejected take or takes are hopeless. Or again, you may want to lengthen and draw out the action by repeating a close-up. So, in short, study your rejected takes and label them carefully—and if you have time when choosing takes, mark in your little book why and where one take

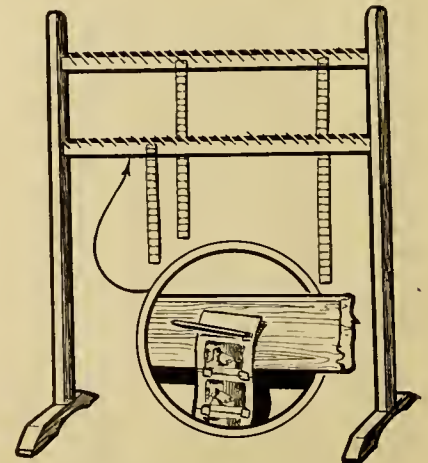


Fig. 4. The "Film Horse"

was bad and another was better. (See Fig. 2.)

If you have the space and the money you can fit up a glorious cutting room. Shelves, pigeon holes, a real sufficiency of bins, moviolas or such "projection" machines for viewing and hearing short sections of film on your cutting bench, bir clips, patent scrapers, joining machines and numberless other amusing and useful gadgets. A modern cutting room, well fitted up, is a joy to an Editor. In such perfect surroundings he can be the happiest and most satisfied person on a production unit.

When you have joined up your chosen takes in numerical order, you will see them once more on the screen in order to study the action a little closer and to look out for the approximate places

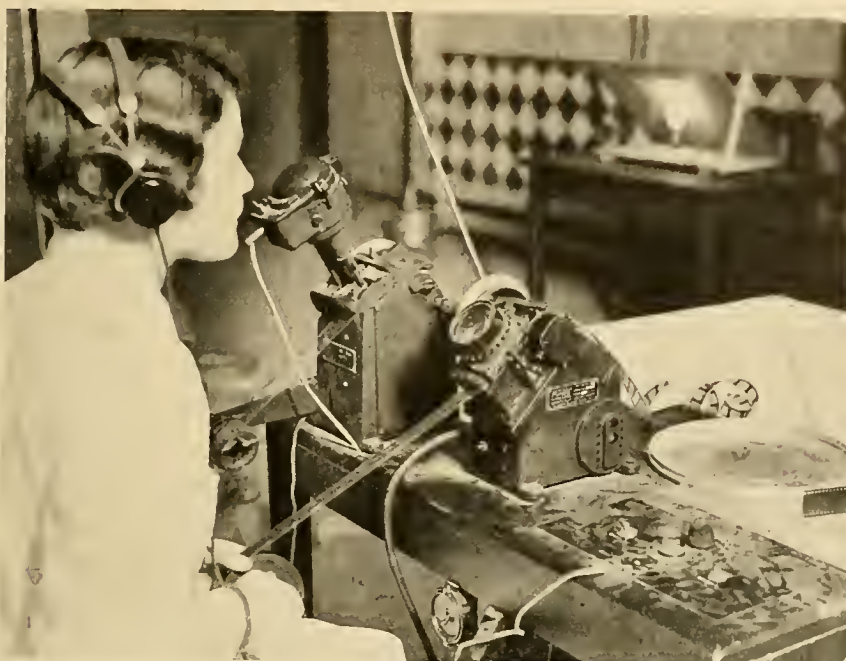
where you will get the best "matching" in the junction of sections.

The next step is to go through your reel or reels of chosen takes, cutting off the number board at the beginning of each scene. So long as your matching of shots is near enough, it is not advisable at this stage to indulge in any fine cutting.

I am convinced that one of the great secrets of cutting is to cut a lot—but always a little at a time. There is a tendency to be drastic when you find a sequence drags or your footage is not coming down enough. In desperation one is inclined to say, hastily, "This is a dull sequence—it'll never be noticed if we take it all out and the story will flow smoothly enough without it." May be it will; may be you are perfectly right; but always remember that the script writer may have put it there for a purpose—even though the Director may have rather missed its intent. It may be one of those sequences that contain certain facts or action which are essential to the plausibility of your story or which later on have a greater significance than may appear to you at the time. Therefore I strongly urge you to analyse the sequence and try to find out if the script-writer *was* trying to convey something and if so, whether it is essential. If, on closer study, you find it is more important than you thought, then try to edit your sequence so that a minimum of non-essentials appear and a maximum of what is needed is left in; but if, after doing your best with a dull sequence, it is still dull and the information contained is not worth the footage, then you can discard it—but never till then.

As you eliminate the scene numbers and effect a passable matching of your shots, you can begin to make the simpler crosscuts—that is to say, your own additional crosscuts which are not indicated in the script. Some Editors do not care to work this way; they prefer to view the picture once more without its scene numbers and get a more or less uninterrupted impression of the rough outline of their film. After this they will get to work, taking the film sequence by sequence.

Many Editors work out their editing of each sequence on paper. They write down each section of film as they have seen it in the rough assembling and make a measurement of the footage. With this record in their hands and the pictures in their minds, they will wrestle with their problem, pacing the room, swearing at the Director, cursing the Cameraman, making notes and juggling with the pictures that make up the sequence. Such Editors like to get it all clear in



Using the "Moviola," an indispensable device for both viewing and hearing a sound film

their minds first, if not actually on paper—then they attack the celluloid like famished things. I think it is as good a method as any, so long as the Editor isn't too ravenous; he should be a caviare man and hold the steak-and-kidney pudding appetite in check.

Once the Editor has made up his mind what he intends to do with a sequence, he will find himself with so many sections of film temporarily cut out and ready to be re-inserted in a different order that he will need to invent some method whereby he can pick on any little piece of film the moment he needs it as he re-assembles the sequence. The chances are, if he has no method, that he will be ages looking for one bit, which he will eventually find hanging round his neck, and for another scene, which will be lying cunningly concealed at the bottom of the bin.

The easiest thing, as you lay each required section of film over the edge of the bin, is to write the scene number on a piece of paper and clip it on with a paper-clip, taking care to see that the little piece of paper covers both sides of the film and protects it from being scratched by the paper-clip. In any case, use smooth paper-clips and not that artful corrugated variety which is apparently not only designed to prevent clipped papers from slipping apart but also to lure unsuspecting film editors to scratch their films.

This is a simple and easy method of identifying sections of film, but it doesn't prevent them slipping into the bin. To protect yourself against this, take a flat piece of wood a few inches longer than the diameter of the film bin, about half an inch thick and about an inch and a half wide. Along one side at distances wider than the width of your film, drive in a number of thin nails with

(Continued on page 374)



The clapstick and board used for the double purpose of synchronising sound and picture films, and identifying the takes

OUR PRIZE COMPETITION THIS MONTH'S WINNERS:

ENTRIES for the latest competition are not only well up to standard but generally of a still higher level than previously. While an extremely high standard of ingenuity is maintained, we would like again to repeat that the main object in this competition is to encourage the production of simple and inexpensive devices of general utility to the ciné user. Many entries this month, though very clever and economical so far as the cost of materials is concerned, call for more skill in the use of tools than we imagine is generally possessed.

Re-winds

Probably the renewed interest in the 9½-mm. size brought about by the introduction of the excellent 200-B Pathé projector, which uses only the super-reels, has prompted many entrants to send in suggestions for super-reel re-winds. From these entries we have selected one sent in by Mr. R. C. Read, of Bevendean, utilising as the gearing the geared grinding wheel stands obtainable from the ever-popular 3d. and 6d. Store! Indeed, so many ciné enthusiasts are finding useful accessories in these shops that we should not be surprised to see a ciné department soon!

The growing use of gramophone records for synchronising music with films has prompted Mr. J. W. Gillott, of Sheffield, to send us particulars of an ingenious scheme which has been used very successfully for some time by the Sheffield Amateur Film Club. Finally, a prize has also been awarded to Mr. John H. Young, of Hampstead, for what is so far the most ingenious method we have seen for making temporary joins in 9½-mm. films while at the same time avoiding scratching and loss of alignment. We have carefully examined the specimen film sent by Mr. Young, and can confirm the claims he makes for the method.

Conditions

Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile we are repeating our offer to readers, and next month three half-guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own artists will prepare the necessary finished drawing for reproduction. Remember,

a brief description, even without illustrations, of a really useful gadget, trick or method, is more likely to win a prize than a long drawn-out description of something which is difficult to make.

Entries for the next competition should reach us not later than March 15. The Editor's decision will be final.

A Cheap Re-wind and Titling Bench for Pathé Super Reels

A high-speed efficient re-wind for Pathé Super Reels can easily be made from a cheap geared grinding wheel. This can be obtained for 6d. from a well-known store. A flange is screwed to the spindle in place of the



Mr. Gillott's Record Marking Scheme

usual emery wheel. This flange can be obtained from any dealer in Meccano parts. The centre hole is tapped out three-sixteenth of an inch and a peg is fitted near the centre to provide a drive for the reel. The design of this flange is similar to the one fitted to the take-up spindle of the super-reel attachment.

The geared wheel with flange is mounted at one end of a piece of wood 20 inches by 4 inches. At the other end of the wood is mounted a bracket with a spindle to carry the full reel. In each case the height of the spindle is such that the reels can revolve easily without touching the wood.

The film notcher and splicer are mounted in the centre, together with a small lamp to illuminate the film. This lamp is mounted in a box with a glass top, which is masked except for an opening ¾ inch square, i.e., approximately the size of a Pathé frame. In this manner single frames can easily be examined, and the titling and editing of films is simplified, whilst super-reels can be removed in a few seconds.—R. C. READ, 12, Bevendean Crescent, Bevendean, Brighton.

SUPER-REEL RE-WINDS. JOINING 9½-mm. FILMS. MARKING RECORDS FOR FILM ACCOMPANIMENT.

A Hint for Synchronising Music to Your Films

When fitting music to your films it is often found that the passage in the music most likely to fit in with the mood or rhythm of a particular part of the film is in the centre of the record. In some cases, especially when using records of dance music, an unwanted vocal refrain mars the suitability of the music for your films.

To be able to use the particular portion of the record you require, or to be able to cut out the portion you do not require, some means of marking these portions will have to be used. For some years I have been responsible for fitting music to films produced by the Sheffield Amateur Film Club, and I have always found the following a simple and effective way of marking the record:

Suppose you wish to use a record of dance music and you wish to delete the vocal chorus. The needle is pushed into the first groove and the record is allowed to run until the vocal chorus is reached. In the meantime a fine camel hair brush has been dipped into white ink and this is held at the point where the needle reaches the vocal chorus, resulting in a thin white ring appearing on the record. A similar ring is made when the needle reaches the end of the vocal chorus.

This is a much easier and more satisfactory method of marking than by painting on a stationary record, and it is very easily picked out in semi-darkness. The effect is something like the accompanying illustration.—J. W. GILLOTT, 72, Chelsea Road, Sheffield.

Mending "Nine"

With all due deference to those Pathé projectionists who patch up their film breaks temporarily with a small paper fastener, I must confess that, in the first case, a paper fastener is not always available, and, in the second, I am not at all sure that it does not scratch the film.

My own fastener consists of a strip of old film, slightly less in width than the Pathé sprocket hole and 1 inch in length. The broken ends of the film are lapped three sprocket holes and the strip of film is laced in and out. For quickness in lacing, it is helpful to cut the strips 2 inches long and then to snip off the unwanted ends when in position.

The resulting join is absolutely firm, there is no rough metal to cause scratches, and, furthermore, the two portions of the film are held in perfect alignment.—JOHN H. YOUNG, 26, Solent Road, Hampstead, N.W.6.

THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN (B.Sc., Eng.)**

Author of "Talking Pictures," etc.

EDITOR'S NOTE: This is the FIFTH of the series of articles of great value to all amateurs experimenting with home talkie apparatus. The first article appeared in our November issue

LAST month we discussed briefly sound-on-disc equipment from the point of view of operating. We now come to a more interesting, though perhaps somewhat irritating subject, namely, "trouble shooting" as it is known over the water. It is a lamentable but veracious fact that things electrical as well as mechanical have a habit of going wrong sometime or another and usually at the most awkward moment. By this you need not assume that a home talkie equipment is for ever giving trouble. The writer has had a heavy amplifier in use for two and a half years and nothing—touch wood!—has gone amiss, not even the valves have been changed. But one of these days—!

The annoying thing about electrical faults is that they are so essentially simple. "Why it's only a wire off after all," as the theatre manager said to the sound engineer who, after two hours' disembowelling of amplifiers, located the trouble. All electrical faults are essentially mechanical. This further truism means that when something goes wrong with the set a wire is either broken, pulled off, burnt out or shorted to its neighbour. Simple; but the art of trouble shooting is to lay one's finger rapidly on the fault.

Systematic Testing

If on one regrettable evening you start your projector and switch on the amplifier and find no sound coming from the loud speaker, do not suddenly assume that it is the pick-up and pull the offending gadget to pieces. Neither should you assume that it is the input valve because it happens to be a little loose inside and rush round to the nearest radio dealer and perhaps waste your money. The great thing to remember in the testing of electrical sound systems is to work systematically. If you do this it will not be long before you have localised the fault and determined whether or no you can correct it yourself or will have to call in the assistance of an engineer or alternatively have a part replaced.

Fig. 23 shows schematically the electrical layout of a sound-on-disc equipment. The internal connections of the amplifier are not shown since naturally they vary according to the circuit, and in any case the dissection

of amplifiers is beyond the scope of the present series of articles.

Suppose that we have completely switched on the set, dropped the needle to the disc and find there is no sound. The best action to take is to switch off everything again and start afresh, for it is surprising what extraordinary omissions one can make. The writer has known service engineers tearing fifty miles over the country to a cinema which was "Out of sound," only to find the switch was in the wrong position! In the home talkie set things are not so complicated, but one never knows.

In Fig. 23 we find that we can divide the set into four rough groups. Pick-up, volume control, amplifier and loud speaker.

If no sound whatsoever issues from the loud speaker when the set is switched on fully and the needle is running over a disc, the series of tests listed below may be carried out with an ordinary pair of headphones such

leads from the pick-up run direct to the terminals of the volume control potentiometer. The two connecting tags of the headphones should be pressed against these firmly. If the pick-up is functioning properly you will be able to hear the sound quite clearly, but if nothing is heard then obviously the pick-up itself or its connections are at fault. One point can be mentioned here and that is, when you are listening to a pick-up working, make sure *both* your ears are covered, for the reed or armature of the pick-up makes a noise apart from the electrical output.

The leads from the pick-up are clamped and connected to the speech coil in a variety of ways, and most likely if no sound comes through these connections are at fault. The only thing to do then is to remove the cover of the pick-up and take a further test across the terminals. If no sound comes from these then in all probability it is the speech coil which is open-circuited and the pick-up will have to be returned to the makers. You may, however, if you are inclined, carefully unbind the covering from the coil and examine the flexible leads which are soldered to the extremely fine enamelled copper wire. Sometimes these pull adrift, and if so you could re-solder them. This is not a very nice job, and unless you are something of a wireless mechanic it is best left alone. If, on testing the volume control you hear very low sound, which seems to break through spasmodically, then it is possible that the pivoting arrangements of the reed or armature are at

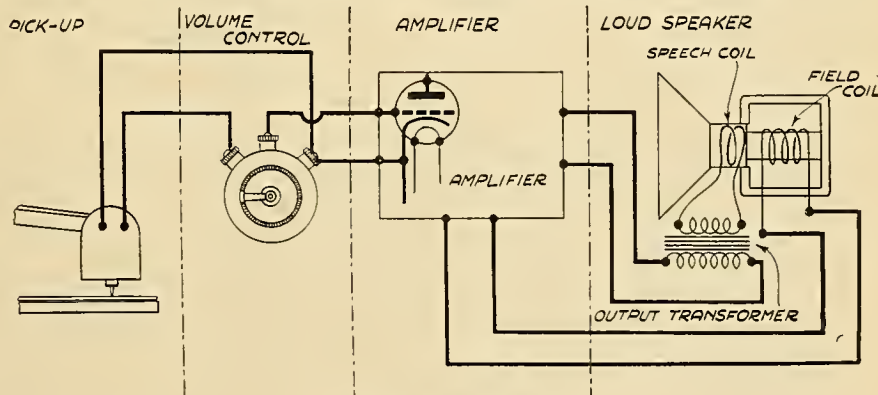


Fig. 23. Fault location

as used for radio and telephone work. The cheapest pair will serve, or even a single receiver; in fact, the latter is perhaps more convenient.

1. Test pick-up.
2. Test volume control.
3. Test amplifier input.
4. Test amplifier output.
5. Test input of output transformer.
6. Test output of output transformer.

A little consideration will indicate that these series of tests apply to the speech current alone, *i.e.*, are quite apart from the other types of electrical currents used in amplification and excitation. In many cases the

fault. Pluck the needle firmly with the fingers in both directions and if a noise results it points to the necessity for resetting as described in a previous article.

Generally speaking, modern pick-ups are extraordinarily good servants, and so we will pass to the next stage and test the output terminals of the volume control potentiometer. This may be in a somewhat awkward position and so some care must be taken that the same two terminals used in the previous test are not tested over again. It is well to move the control knob into one or two positions when carrying out this test. Some volume controls are better than others, and

one particular type known to the writer has a habit of not working when thoroughly cold! If you find that the volume control is completely "dud," then you can, if necessary, carry on with the show by breaking it out of circuit and for the time being getting the right volume by the use of one or two high resistances, preferably of the grid leak type. A volume control is really a potentiometer, the use of which is shown at A in Fig. 24 where, according to the position of the wiper, the volume is raised or lowered. At B in the same figure is shown how two grid leaks can be pressed into service. Although nominal resistance figures are shown in the diagram, in actual practice they are by no means critical and little, if any, difference can be noticed in reproduction, etc., if one changes say from a volume control of 30,000 ohms to one of 50,000. Of course you could cut out the volume control completely and run direct on to the amplifier, but this would mean excess sound. We hesitate to recommend the sound reducing method of the acoustic gramophone, *i.e.*, stuffing a duster down the horn, although a soft tone needle might certainly be employed.

Testing the Input

The input terminals of the amplifier should next be tested. Be sure that you know exactly which terminals do belong to the input for there may be others about not quite so harmless. Next we go to the output terminals of the amplifier and here it may be mentioned that whereas the previous tests could be carried out quite satisfactorily with the set switched off, from now on it is imperative that it be working if we are to learn anything definite. If the input terminals of the amplifier give no sound then something is wrong with the wiring between the volume control and the amplifier. If you are in a hurry don't trouble to find a broken wire, merely replace it with another piece.

Output Terminals

If the output terminals of the amplifier give no sound which certainly was there at the input then something is amiss with the amplifier which is a little more complicated. For the time being, however, we will assume that the amplifier is all right and so pass to the input windings of the output transformer and then the output side of the same transformer. You will see that by working in this fashion we check step by step and so can lay our fingers on the piece of apparatus really causing the trouble. Suppose, for instance, the input terminals of the output transformer gave sound and the output terminals were dead. Which piece of apparatus is wrong? Well it might be the transformer or the speech coil of the loudspeaker. Thus, uncouple the latter and test again. If

sound comes from the output terminals of the transformer then the loudspeaker is at fault. Check the flexible leads to the speech coil; if these are satisfactory it means that the coil winding has gone wrong.

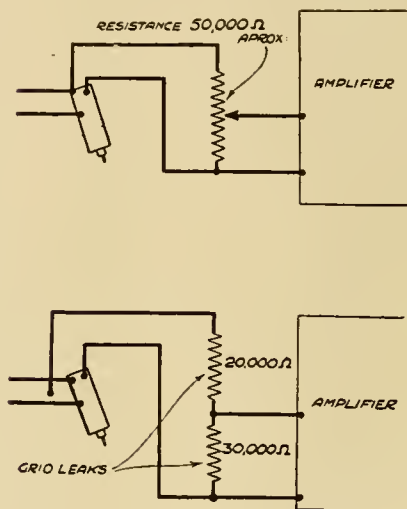


Fig. 24. Improved volume control

This probably means a repair job unless you happen to possess extremely skilful fingers.

Having now checked the speech circuit we can turn to one or two further points. We might have mentioned in the first place that mains plugs, etc., should be examined, but this is scarcely necessary providing

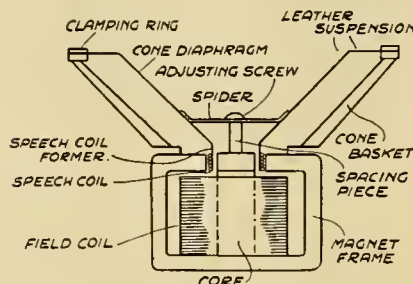


Fig. 25. A.

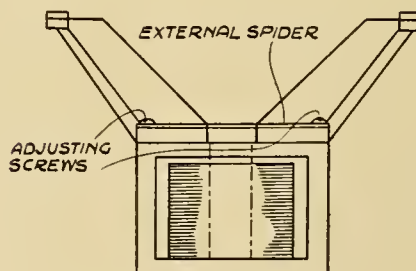


Fig. 25B

[Adjusting moving coil loudspeakers]

the whole set is driven from the same source as the electric motor.



Loudspeaker Faults

Sometimes loudspeakers, of the moving coil variety at all event, are excited by permanent magnets, sometimes by direct current through a field coil or "pot," as it is called. If you happen to be using a separate

loudspeaker make sure that the "pot" is energised, as without it there will be very little sound, sometimes so little that one thinks the amplifier is not working. If low volume, reedlike sound comes from the loudspeaker, then probably the magnet is not energised, which means that either a connection has gone or if you are using a separate rectifier, something is wrong with the latter.

When "M.-C.s" go wrong

Moving coil speakers are efficient servants, but when they go wrong are something more than a nuisance. To understand their detailed construction a little more fully examine Fig. 25, which shows two varieties at A and B, both of the energised field type. The names of the various parts are shown and can easily be recognised in connection with the article itself. The only real difference in the design between A and B is that at A the suspension of the cone diaphragm is between the usual leather ring and an internal spider, while at B the spider is external. Many modern loudspeakers completely omit the leather suspension ring, instead having the cone diaphragm continued outwards and usually corrugated to assist ease of deflection. This, however, is a minor point. Where leather is employed sometimes after a period of time it becomes taut and causes loss of volume. It can be remedied by rubbing round the leather with the blunt end of, say, a propelling pencil. Rattle of the loudspeaker may be caused by overloading, *i.e.*, too great volume from the amplifier but more likely by the speech coil rubbing between the core and the magnet frame. The gap, or rather the clearance between speech coil and the poles, is extremely fine and usually in the order of seven or eight-thousandths of an inch. The cone diaphragms can be recentred by slackening off the spider screws and pushing two strips of paper between the core and the speech coil former. Properly centred cone diaphragms give a faint drumming sound when tapped with the fingers. This is a very useful test.

Flap Trouble

Sometimes, again, the looseness of a single part attached to the cone diaphragm may cause complete ruination of quality and considerable loss of volume. In the earlier cone built up from paper sheet, flaps sometimes came loose and gave this trouble. It is rarely worth while trying to look for the actual piece which is loose for it may be so minute as to be invisible. The best thing is to remove the cone diaphragm from its basket and carefully go over all the joints with a good gum or cement. Those of the celluloid type will be found very suitable. Do not forget, however, to "apply thinly," as it says on

the container, or you may make troubles worse.

Valve Troubles

Most of us are familiar with the thermionic valve of radio use and its troubles. All valves are more or less microphonic but are not likely to be so bad as to cause trouble in sound-on-disc talkie sets. The symptoms of an over microphonic input valve are bell-like ringing when the amplifier is

ups giving hum trouble when touched or sometimes even when approached by the hand. This can usually be cured by earthing the pick-up arm in the manner previously described. Curiously enough, hum is on occasions eliminated by the removal of earths. In obtaining metal braided wires for this purpose, it is well to choose those on which the covering is plaited and not merely twisted, for the latter is likely to kink under service.

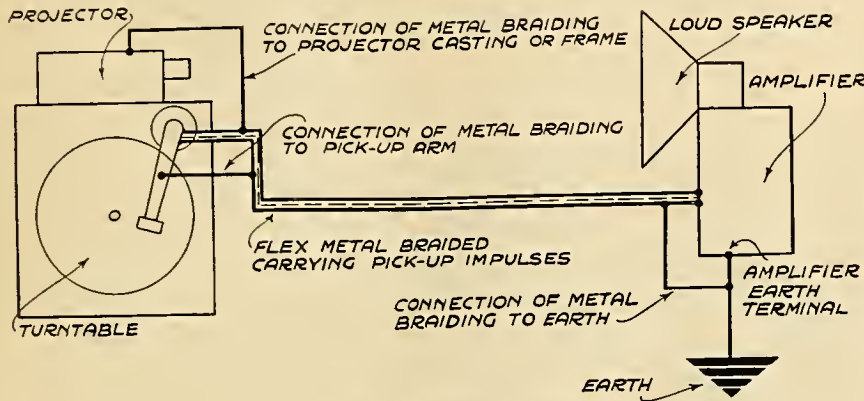


Fig. 26. Preventing Hum

touched and a sort of echo effect from the loudspeaker. If a valve does not light up then it should be replaced, but make sure that the filament or heater is not really alight, for some of the modern valves are so complex inside that it is somewhat difficult to tell whether they are glowing or not. If your amplifier has a push-pull output stage, then the failure of one of these valves is heralded by loss of volume and by a rise in pitch of the reproduction. This latter is explainable by considerations of impedance matching. One becomes so used to handling valves that one forgets that besides being expensive they are delicate in construction. Do not replace valves with the amplifier switched on.

Hum

Sound-on-disc sets do not give much trouble through humming providing the lead from the pick-up to the amplifier is short. If the arrangement of your set is such that the turntable and pick-up are at one end of the room and loudspeaker and amplifier at the other, then it is usually preferable for the leads between the two to be metal braided. Fig. 26 shows diagrammatically a complete system of earthing. It will be noted that not only are the leads covered in metal braiding, but this is connected to the metal arm of the pick-up and to the casting of the projector and finally linked up with the earthing terminal of the amplifier which passes to ground in the usual manner of a radio set. Low-frequency amplifiers do not need so much earthing as radio sets, but apart from the question of hum, earthing is a safety device. Incidentally one frequently comes across cases of pick-

ups giving hum trouble when touched or sometimes even when approached by the hand. This can usually be cured by earthing the pick-up arm in the manner previously described. Curiously enough, hum is on occasions eliminated by the removal of earths. In obtaining metal braided wires for this purpose, it is well to choose those on which the covering is plaited and not merely twisted, for the latter is likely to kink under service.

Double Exposure

SIMPLE double exposure work for titles, etc., is much easier than many amateurs imagine. If, for example, you wish to super-impose a title on a moving background the following procedure can be adopted.

Obtain two take-up spools with a square hole on *each side* (Kodak spools have a round hole on one side and square on the other; those supplied by Bell & Howell have a

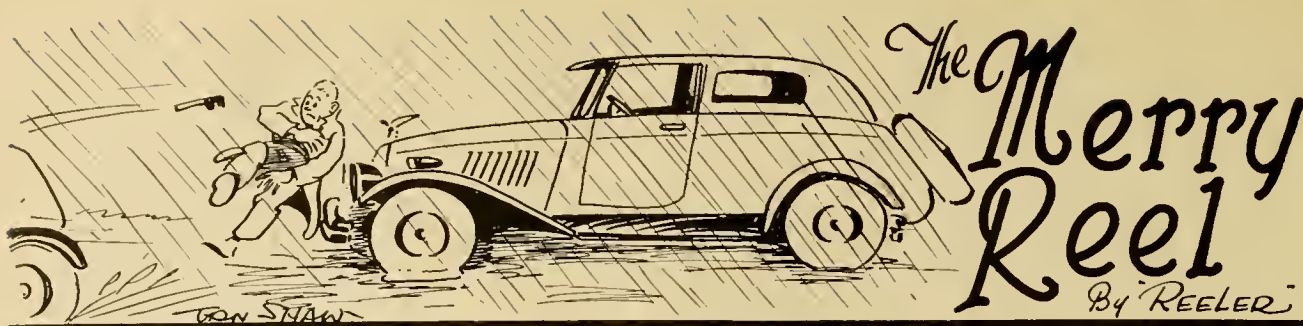
square hole on each side and the Selo triangular hole can be filed). Use one as a take-up spool in the ordinary way and film your moving background (it should not have any light sky in it and should be preferably of dark tone all over) for a sufficient time to allow of your title being read conveniently on the screen.

Note on your footage indicator the point at which your scene finished and then, *with the lens covered*, run the film right through to the end without further exposure. Open the camera, remove the full reel from the take-up spindle, remove the now empty reel from the feed spindle, and put it aside. Now *turn the full spool over* and place it on the feed spindle with its previous topside downwards. Take the second spool, fitted with a square hole on each side, and place on the take-up spindle, thread the film as usual, close the camera, and with the lens carefully covered run the whole film through again on to the new take-up spool. When you are sure that the last foot has been run off, open the camera again, take out the full spool and the empty reel, turn the full spool over once again and thread the camera as before, using the discarded reel for take-up and keeping your "double-square" for future use. Re-set the footage indicator at zero and you are ready for filming the lettering.

The lettering must be pure white on a jet black background and it is best to use one of the titling devices for the purpose. The lettering should be fully and uniformly illuminated and should be filmed in the usual way, having regard, of course, to the readings of the footage indicator. When the film is processed it will be returned to you showing pure white letters on your moving background. P. W. H.



How snow scenes are made! Salt spread over the scene and an aeroplane propeller to provide the blizzard!



"I've a bit of a job on the next few days," I said to Flippersfield.

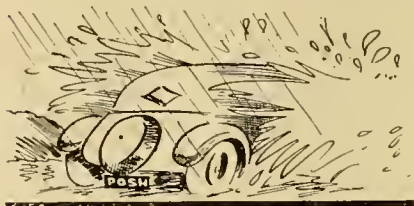
"Oh, what's that?"

"My sister is down with 'flu and we've her four kiddies staying with us. Jolly things, kids and all that, but they take a bit of keeping quiet."

"That," smiled Flippersfield, "is where a ciné camera comes in. Funny thing, but I've the same kind of situation to tackle. I'm just off to spend a couple of days with the Blunderby-Browns over at Pottleton, and they specially asked me to bring my projector and some films because they've heaven knows how many infants staying with them. I'm not quite as well provided with films as I should like to be, but I managed to borrow three brand new professionals from Mrs. Motherspoon-Waterbiffle (he was careful to pronounce it in the correct manner, Moon-Wiffle) just before she went away to the South of France."

"I'm a bit short, too, but funnily enough I secured three, also not home-made, from General Gore-

is just about half way. Now suppose you hop into your bus at eleven ack emma the day after to-morrow, I'll do the same and we'll meet at Little Pigsley and exchange films and then we will be able to give the kiddies



The watersplash at Wough

two good shows instead of one. What about it?"

"It's certainly an idea," I murmured, "and of course Mrs. Motherspoon-Waterbiffle and the General both love kiddies, don't they? And we wouldn't really want their films unless it was a wet day. So let's leave it to Providence and decide. If it's a wet day it will mean that the high gods approve of our action, and we'll set out to meet as you suggest."

* * * * *

If you leave things to Providence and wait for signs and omens and things, as often as not these, if they occur at all, are of a sketchy and doubtful character. It might, I mean, have been one of those days which was neither really wet nor really fine. A sprinkling of rain and then bright sunshine and then another few drops and so on.

But upon this occasion it was quite clear that Providence gave the heartiest approval to our scheme. When I awoke in the morning it was not raining cats and dogs: there is a wonderful opportunity for one of



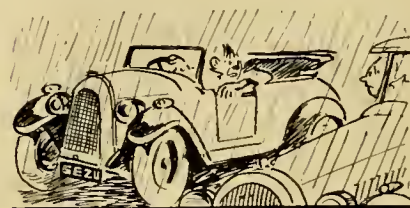
The same splendid three!

those film-drawing fellers to show a rain of cats and dogs, isn't there? The rain was coming down in what I can only describe as solid chunks and a full gale of wind was blowing.

I felt sure that that dear kindly soul, Mrs. Motherspoon-Waterbiffle,

would hardly like me to make the journey on such a day in my own open two-seater. By a great piece of luck I happened to have the key of her garage, for she had asked me to see that her sixty-horse twelve-cylinder Super-Bombshell saloon should be looked to occasionally to see that it did not sprout moths in the cushions or bats in the carburetter or anything of that kind. A little gentle exercise would do it good. She would, I felt sure, be delighted.

Thanks to an umbrella, a sou'-wester, an oilskin coat and a pair of thigh waders, I managed to arrive fairly dry after covering the hundred yards between my house and her garage. Stepping lightly into the super-bus, I switched on and trod gently upon the starter. It whirled gaily, but there was no response from the monster's engine. When this had gone on for some little time the battery showed signs of going on strike and—well, have you ever tried to crank a sixty-horse, twelve-cylinder Super-Bombshell?



His tourer limped to the rendezvous

With the help of Joe Gumbleby who happened most fortunately to pass the door, I eventually got her going, though I admit that I was feeling rather like a piece of chewed string that has subsequently been run over by a steam roller. However, only twelve miles to go and still eighteen minutes left to do it in. Easy for a Super-Bombshell.

I whizzed down the High Street, whirled on to the Little Pigsley-in-the-Pound road. What a glorious thing, I thought, to be driving this great trouble-free smooth-gliding bus. Finger-light steering, brakes that make it fold up almost like a concertina if necessary, a clutch requiring but the lightest pressure, gears that almost change themselves—

BANG!!

Unfortunately Super-Bombshells have not self-changing wheels. More

(Continued on page 373)



Have you ever tried to crank a 12-cylinder Super-Bombshell?

Battleby on the eve of his departure for his fishing trip in Scotland. Of course he made me swear to be most careful with them and not to lend them to anybody else."

"Mrs. Motherspoon-Waterbiffle made the same conditions," said Flippersfield thoughtfully, "but look here."

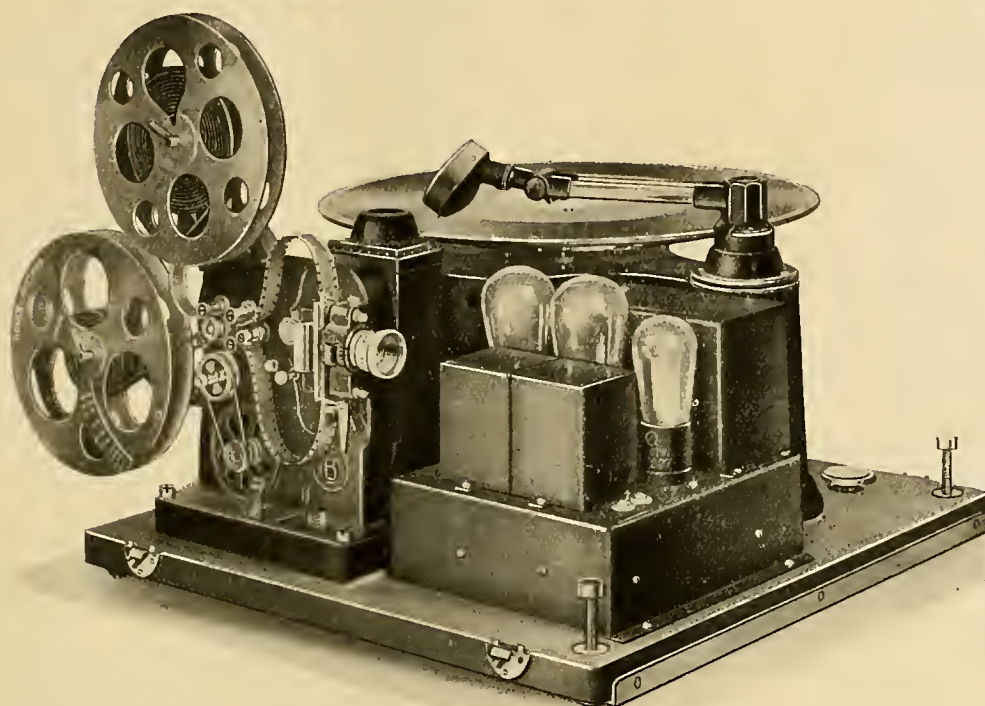
"Well?"

"Of course, we are jolly careful people—aren't we?—and when she said to me 'Don't lend them to anybody,' and he took the same line with you— Well, I mean to say you and I aren't just anybody, are we?"

"Noooo, or perhaps I should say yees. What exactly is the big idea? In other words, spill the beans."

"Look here," chortled Flippersfield, taking the plunge, "Pottleton's only twenty-five miles from Sploshbury and Little Pigsley-in-the-Pound

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HOME MOVIE OPPORTUNITIES for MARCH, 1933.**MARCH**

- 1 St. David's Day (patron Saint of Wales).
 1 Ash Wednesday.
 1 Fifth Test Match ends .. SYDNEY.
 1-11 Scottish Building Exhibition .. EDINBURGH.
 2-3 Scottish Horse Show .. GLASGOW.
 3-4 National Pony Show .. ROYAL AGRICULTURAL HALL, LONDON.
 3 Ladies' Foil Championships end LONDON.
 4 Royal Navy v. Army (Rugby) .. TWICKENHAM.
 4 6th Round R.A. Competition,
 4 British Industries Fair (last day) LONDON.
 4 International Hockey Trial Match .. SOUTHEAST.
 4 Wales v. Ireland (hockey) .. ABERGAVENNY.
 6-11 All-England Championships (badminton) .. LONDON.
 6 Amateur Rackets Championship QUEEN'S CLUB, LONDON.
 7-9 National Hunt Steeplechase Meeting .. CHELTENHAM.
 8 Point-to-point Race Meeting .. STEVENSTONE, nr. Torrington.
 8 Northern Society's Agricultural Show .. ABERDEEN.
 8-10 Army Boxing Championships .. HORTICULTURAL HALL, LONDON.
 11 Ireland v. Wales (Rugby) .. BELFAST.
 11 National Cross Country Championships .. ALDERLEY PARK, CHESHIRE.
 13-18 Amateur Rackets Championships HASTINGS.
 14-16 Master Bakers' Exhibition .. LONDON.
 14-15 Flower Show .. BOURNEMOUTH.
 14-18 Royal Automobile Club's International Rally .. HASTINGS.

MARCH

- 16 North Northumberland Point-to-point Race Meeting .. EAST LEARMOUTH.
 17 St. Patrick's Day, Irish Festival.
 17 Grand Military Chase Meeting .. SANDOWN PARK.
 18 Oxford v. Cambridge (Athletics) WHITE CITY, LONDON.
 18 Scotland v. England (Rugby) .. EDINBURGH.
 18 F.A. Cup Semi-Final.
 18 Hockey (England v. Wales) .. BIRMINGHAM.
 18 Llangibby Point-to-point Race Meeting .. LLANBADORE.
 18 Cleveland Point-to-point .. EASBY, near Great Ayton.
 21-22 M.C.C. v. New Zealand .. WELLINGTON.
 21 Point-to-point .. GRAFTON.
 22 Opening Flat Racing Season.
 22 Lincolnshire Handicap Race Meeting .. LINCOLN.
 24 Grand National Steeplechase Meeting .. AINTREE, near Liverpool.
 24 Oxford v. Cambridge (golf) .. SANDWICH.
 24 First Test (New Zealand) .. CHRISTCHURCH.
 25 International Cross Country Race .. NEWPORT, Mon.
 25 Scotland v. England (hockey) .. PEEBLES.
 25 Army v. R.A.F. .. TWICKENHAM.
 25 England v. Scotland (Amateurs, Soccer) .. DULWICH.
 25 Harkway Club Point-to-point .. CORBETH.
 27 Point-to-point .. CATERICK.
 28-29 Garth Races .. GARTH.
 30 Point-to-point Meetings .. RAGLAN, FARINGDON, WHADDON CHASE AND MIDDLETON.

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NEW CINÉ APPARATUS

TESTED AND REVIEWED

This section is devoted each month to impartial tests and reports on cine apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment

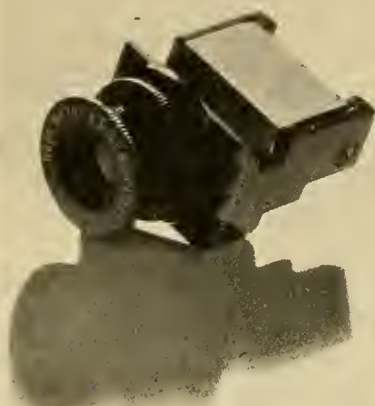
A Direct Focussing Device

WHILE the depth of focus of a ciné lens of, say, $f/3.5$ aperture is sufficiently large to make focussing a relatively easy matter, with the new large aperture lenses of $f/1.5$ to 2.8 accurate focussing on close-ups becomes an important matter. Sometimes in scientific and in studio work extreme precision in focussing is of paramount importance; and for such work the device illustrated in the middle of this page has been designed. It consists, as will be seen from the photograph, of a prism, one surface of which is ground to form a focussing screen and the other silvered for reflection, mounted in a suitable metal frame together with a magnifying eye-piece which can be adjusted to suit the individual eye.

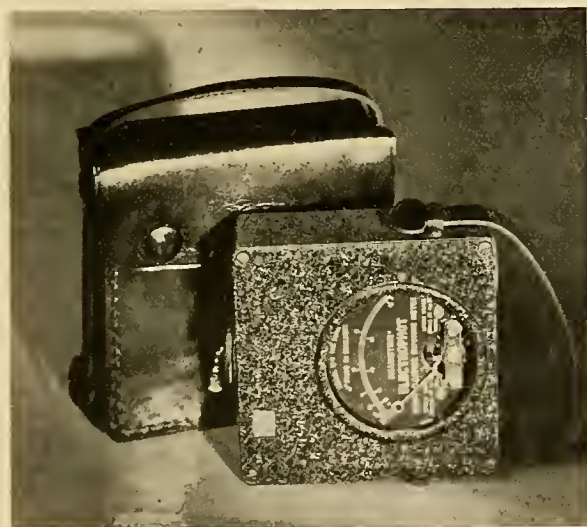
We have already reviewed in these pages a similar device for $9\frac{1}{2}$ -mm. cameras, and the present apparatus is designed for use with the Bell &

The Correctoscope

Another accurate focussing device, this time with the advantage that it can be used at any time whether the camera is loaded or not, is the Correctoscope, a photograph of which



Above: The Meyer focussing prism



On left: The new Rhamstine Electrophot (Batteryless model)

★

Howell, Victor, Ensign, and one or two other 16-mm. cameras, but *not* with Kodaks. When the gate is opened the prism can be so inserted that its ground surface comes in the focal plane and direct focussing in the gate can then be obtained. Of course this focussing must be carried out before the film is inserted, so that the device does not lend itself to rapid use "in the field."

With six-times magnification the cost of the device is £4 15s., and with ten-times £7 5s. 6d. It is submitted to us by Mr. A. O. Roth, of 85, Ringstead Road, Catford, and can be recommended to all those who require such precise focussing in the conditions named.

appears on page 366. Although it is made to suit almost any make of ciné camera with or without turret heads, special models are made for different cameras, and the one illustrated is designed for use with a Ciné Kodak. It consists primarily of a high quality lens fitted with the usual iris diaphragm and an accurately graded focussing mount; a reflecting mirror and a focussing screen, together with an eye-piece for observing the image so formed. The Correctoscope attaches to a plate on the side of the camera and its operation is simplicity itself, for all that has to be done is to observe the image on the ground glass screen through the eye-piece and adjust the lens until it is accu-

ately in focus. When this point is reached a glance at the calibrated ring shows the exact distance, and the focussing scale on the taking lens can then be set to the same adjustment and dead accurate focus obtained.

Not only is the device valuable in this way as a distance meter but by pushing a small slide a special blue glass light filter is inserted between the eye-piece and the focussing screen and on turning the aperture ring down until the details in the darkest part of the picture are eliminated, the scale shows the lens stop required.

There is no question that a device of this kind is of great assistance in accurate and particularly in close-up work. So far as its use as an exposure meter is concerned the method adopted is not one which in our experience gives any great accuracy, as it is rather too much dependent upon the human element, but it certainly serves as a general guide. So far as the distance measuring focussing part is concerned, however, this has a degree of accuracy which cannot be beaten, and it is for such a purpose that the

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The Meyer Correctoscope

device carries our fullest recommendation. The price with 1 inch lens and a maximum aperture of 1.9 to suit the Kodak is £13 10s. It is also possible to obtain a model in which a set of gears are fitted, so that the variation of focus of the Correctoscope lens brings about an identical variation of the taking lens. The Correctoscope has also been submitted to us by Mr. A. O. Roth.

The New Electrophot Exposure Meter

In the July issue of HOME MOVIES we reviewed an earlier model of the Rhamstine Electrophot Exposure Meter, the first of the truly automatic exposure meters from which the human element in adjustment of exposure has been completely eliminated. We now have before us the latest model which is known as the Model M/S, employing the new Rhamstine battery-less photo-cell (the earlier models having, as our readers will remember, their battery inside).

In general appearance and size the new model resembles the old, being about the same size as a 100 ft. carton of 16-mm. film, thus fitting very conveniently into the pocket in many 16-mm. camera cases. The operation of the device is very simple, and it is only necessary to move the cap from the photo-cell, face the front edge of the meter towards the subject and "frame" it in the small view-finder such as is found on the top of the ordinary still camera. As soon as this is done the needle on the meter moves over and at once shows the particular stop necessary.

There are two scales, No. 1 showing the correct stop to use with ordinary panchromatic film taking the standard 16 pictures per second and the lower scale showing what stop to use at 1/25th second on the modern fast still camera film such as Selochrome, Verichrome or Plenachrome.

The model previously reviewed had, as mentioned above, a battery included and as this is liable to run down from time to time requiring

replacement, we can understand the makers' desire to bring out a battery-less model so as to dispense with the need for battery renewal. We notice, however, that the scale on the new model is somewhat different from the old, being very crowded on that part of the scale where greatest accuracy is needed. This makes the reading rather difficult, particularly as the figures are very small. In the battery model the scale was well spread out, and we are sorry to see that this clarity of scale which distinguished the earlier model has had to be sacrificed in order to adapt it to battery-less operation.

The price of the new model is 15 guineas, and it is submitted to us by Mr. Edwin Gorse, of Blackburn.

New Selo Film

Users of 16-mm. negative-positive film will be very interested to hear



The B. & T. transformer for the new Pathe-scope 200 B projector

that Messrs. Ilford, Ltd., are now marketing a new 16-mm. ciné film which takes the place of that which they have been marketing up to the present. The new film, which of course is of the "neg.-pos." variety, has been improved in speed, tone rendering and grain, and the makers now claim that it is as fast as any 16-mm. film sold. Our own test film and a number of films taken by their people certainly confirm that there is a big improvement in all these three qualities, the speed being considerably above that previously obtained. Next month we shall be publishing some more about this film, together with some enlargements, to show what admirable quality is now obtainable both in daylight and in artificial light with this stock. A very definite step forward, upon which we congratulate Messrs. Ilford, Ltd.

Under the new marketing system this film is sold without processing rights at 12s. 6d. per 100 feet or 6s. 6d. per 50 feet; developing a negative and supplying a positive

print costs 13s. 6d. and 7s. 6d. respectively, so that the over-all cost is 26s. per 100 feet as before. The advantage of this method of selling is, however, that one need not pay for a positive film from parts of the negative which it is decided not to use, and the positive can be printed after the negative has been edited.

Transformers for Pathé Projectors

From Amateur Ciné Service, of Bromley, Kent, we have received two excellent transformers designed for use with Pathé projectors. Model No. 1 is for use with the Pathescope Home Movie projector and costs 25s., with a light switch at 2s. 6d. extra. An allowance for one's own dual resistance if returned in good condition is 12s. 6d. This transformer, as can be seen from the illustration, is a particularly neat piece of work and has a number of advantages. The use of a transformer, as previously indicated in this journal, saves approximately half current and gets away wastage in heat which may cause actual physical inconvenience.

This transformer also cuts out the resistance in the base of the projector, which is a distinct advantage, as the projector is then cool all the time, while for an additional 2s. 6d. a light switch can be provided for the lamp, leaving the motor available for re-winding films.

The other model, which is a later production, is known as the B. & T. Type 3, being specially designed for the new Pathé 200-B projector, and sells for 35s.

As the transformer is designed to give the correct rating at each voltage tapping, no ammeter is necessary.

Both of these devices can be fully recommended. The Amateur Ciné Service can also supply transformers for any other outfit.



The B. & T. transformer for the standard Pathe Home Movie projector

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News of Ciné Societies

EDITOR'S NOTE.—"Home Movies" will be glad to publish each month particulars of the activities of the British Ciné Societies and their future plans. For inclusion in our next issue reports should reach the Service Manager not later than 13th March. "Stills" suitable for publication are welcomed.

BELFAST AMATEUR CINE SOCIETY.

Hon. Secretary, S. S. Green, 48, Upper Church Lane, Belfast. Since our last report we have had two very successful meetings, particularly that on February 7, when "Adventures," a 16-mm. film by the Sheffield Amateur Film Club; "Camping Days," a 9.5-mm. film by the Wimbledon Amateur Ciné Club; and "Cruising on the Broads," kindly lent by Mr. C. D. Dixon, were shown, all of them being greatly enjoyed. Each film was accompanied by music from an amplifier under the supervision of Mr. James Mackenzie, who has taken over this side of the society's activities and who is rumoured to be engaged on a system of synchronised sound for talkies.

At this meeting there were five interested friends present, two of whom joined the society, and it looks as if we shall soon have our full complement of members, showing that the Amateur Ciné movement is undoubtedly growing in Belfast. The secretary read over to members several stories which had been submitted for the society's first production and asked them

to vote, the story chosen being "The Thirteenth," a comedy, which we hope to start filming as soon as possible.

At our meeting on February 23 "Broadlands," by C. D. Dixon, and "Resurrection," a Sheffield Amateur Film Clubs' production, were shown, and ways and means of filming "The Thirteenth," choosing characters, etc., were discussed.

Our next meeting will be on March 7. This is an invitation meeting, when all members will be asked to bring their friends for a jolly evening. Films will be shown, the aims and ideals of the society will be explained by the secretary, and, if the members desire it, an informal dance will then be held at the above address.

BRITISH ASSOCIATION OF AMATEUR CINEMATOPHAGERS.

Hon. Secretary, Geoffrey Collyer, 11, Soho Square, W.1. The results of the International Film Contest in Holland are now to hand and those particularly interested have already been informed. The films mentioned in the January number of this journal and entered on behalf of Great Britain by the B.A.A.C. were altered at the last moment by the

withdrawal of "Archie's Innings." "Night Scene" (G. Collyer and R. H. Hughes) was accordingly entered in the 16-mm. Story Class and secured third place in this class. The winner was the French film, "Week End." "Behind the Scenes" (J. and D. Ridley) was entered in the 16-mm. Interest Class and was awarded second place in its class. "Nightmare" (Rhos-on-Sea), entered in the 9.5-mm. Story Class, also received a second. "Spring Holiday," entered as 9.5 Interest, was unplaced. As this is the first time entries have been received from this country, the above result must be considered very satisfactory. The pair occupying second places have already received large bronze medals and diplomas.

On March 7 an exhibition of amateur films will be presented by the B.A.A.C. at the Bee Literary Institute, Beechcroft Road (near Trinity Road Tube Station), as the third lecture of a course on "Art of the Film." Previous lectures were given by Mr. Sinclair Hill, "Making a Talking Picture," and Dr. L. E. C. Hughes, "Film Technique."

Dr. Hughes visited the Bradford Ciné Society on January 3 and elicited the fact that ciné societies in that district seem to be unco-operative, invitations sent out by Bradford to four other societies for joint meetings being disregarded.

CAMBRIDGE PHOTOGRAPHIC CLUB: CINE WORKERS.

Hon. Secretary, Arnold Darlington, 55, Montague Road, Cambridge. The last few meetings of the Cambridge Ciné Workers have been occupied by the projection of films, both amateur and professional, of outstanding merit, among them being Fritz Lang's beautiful "Nibelungen Saga" and Albert Dieudonné's "Napoleon." No productions are actually being "shot" at the moment, but members are busy

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trimming last season's "takes," while Mr. Twinn is paving the way for his abstract film.

This last promises to be unusually interesting. As far as can be judged at present the film will be a representation of Cambridge as seen through the eyes of a resident, a visitor and an undergraduate. It will include several novel scenes and will probably be recorded on Pathé 9½-mm. panchromatic stock.

Although membership has increased considerably during the past month, any local enthusiast who wishes to swell the ranks of the section will be welcomed. The secretary is prepared to give full particulars at any time.

CURTAIN CLUB FILM SECTION.

Hon. Secretary, A. C. Simpson, 110 Great Russell Street, W.C.1. This club was formed last July when we produced our first effort, a musical fantasy based on selections from the gramophone records of "Peter Pan," the method being to time each scene to the exact second by means of a stop watch on both the record and the camera. The result was very much better than we had dared to expect and has encouraged us to repeat the procedure in our next film. We wonder if our performance of completing a whole film story production in one day is anything like a record, using 400 feet of 9.5-mm. film? All rehearsals were carried out during the previous week at our studios in Piccadilly. We have found that our members show a tremendously keen spirit through aiming to get a story finished in the shortest space of time; it also facilitates the speeding up of the next film.

We commenced the first film of our series of three productions in February. This is an abstract film of London called "Temptation," while the second, which will start when the evenings are lighter, is to be a comedy to music.

GLASGOW AMATEUR CINE CLUB.

Hon. Secretary, Wm. I. Young, 16, Beech Avenue, Glasgow, S.1. The club is now engaged in the production of the scenario, "Exam Fever," and considerable headway has been made. Pathé P.S.P. is being used in conjunction with a Ciné-Nizo camera with 1.5 lens using only 500 watts light with quite satisfactory results; but better could be done with a minimum of 1,000 watts. We have, however, gained some experience now in indoor shooting, and we hope that this will show itself in better work.

At our meeting on February 9 we had the pleasure of a demonstration by our President, Mr. Ian S. Ross, of his home movie and talkie outfit, which was fully described in the August issue of HOME MOVIES. A local firm of photographic dealers also gave us a demonstration of the new Pathescope 200-B Projector, the excellence of which was much appreciated, and three films made by Pinnacle Productions, of Edinburgh, were projected and enjoyed by all, the photography being first class.

GOLDERS GREEN AND HENDON RADIO SCIENTIFIC SOCIETY. President, Lieut.-Colonel H. Ashley-Searlett, D.S.O., 60, Pattison Road, N.W.2. At a meeting of this society held at the Hampstead Art Gallery, an interesting lecture and demonstration of 16-mm. Home Talkies was given by Mr. Humphrey Andrewes, B.Sc., A.C.G.I., A.M.I.E.E., Managing Director of British Talkatome, Ltd.

Three films which were taken by Mr. Percy W. Harris, the well-known author and editor, while on a trip to America, were shown. These films had afterwards been turned into talking pictures by the addition of a suitable running commentary with effects. This aspect opens up many

possibilities to amateur-made movies already taken.

The home talkie apparatus on which these films were shown was described in detail by the lecturer, who showed how easy it was for the owner of a silent 16-mm. projector to convert it to talkies.

The three pictures shown included "A Trip to New York," "The Mountains of Manhattan"—a study of New York's skyscrapers—and "Niagara," in which the audience was taken for an extensive tour



Cabaret in "Wives of Destiny." Riverside Film Fans

round the famous Falls. The lecturer also gave a brief description of his experiences while with Mr. Harris in America, and compared the broadcasting conditions in that country with our own in England.

The size and clearness of the pictures and the excellent reproduction of the talkie apparatus was fully adequate to the needs of the amateur talkie fan.

Reels taken by members of the society dealing with recent topical and local events were also shown and were followed with great interest.

The success of the demonstration may be judged by the fact that the lecturer was cordially invited by the President to return later in the season and give a further demonstration of films from the British Talkatome library, which includes all varieties of home entertainment.

LEICESTER AMATEUR CINE CLUB.

Hon. Secretary, R. T. Trasler, 85, Skip-



Frances Almond as Paula in "Valse Triste," Riverside Film Fans' first synchronised film

worth Street, Leicester. Our absence from the Club News last month was due to strenuous work on the part of the Publicity Manager to produce a Publicity Film, which has now been completed.

A number of stories have been submitted for our next production, but none has been decided upon yet. Casting will take place as soon as the story is settled, and the secretary will be pleased to give full particulars to anyone who would care for a test.

LONDON AMATEUR FILM CLUB. Hon. Secretary, Miss M. Jasper, 42, Fentiman Road, S.W.8. "Panshine Pansy" is progressing slowly, owing to the absence of A. A. Pollard, one of the caste, who has been holiday-making in Switzerland. We are expecting a good Winter Sports film as a result. Meanwhile we have finished the "Banquet" sequence and are at present working on "The Baron's Study."

At the end of January we had the pleasure of a visit from Cyril W. Hyde with his South African films. These consisted of over 2,000 feet 16-mm. taken during a holiday there of six months. The subject matter was most interesting and the technical quality extremely good, one reel in particular, entitled "Victoria Falls," having some very beautiful photography. We enjoyed the evening so much that we have asked Mr. Hyde to come and show these films again.

The club still has a few vacancies for real enthusiasts, especially those who want to try a little acting. The owning of apparatus is not a necessity and the lack of it should not deter any prospective members, who are invited to write to the secretary for particulars.

METEOR FILM PRODUCING SOCIETY.

Hon. Secretary, Stanley L. Russell, 14, Kelvin Drive, Glasgow, N.W. Studio, 234, Sauchiehall Street, Glasgow (top floor). The official opening of the new studio took place at the end of January and proved to be a most enjoyable affair. The ceremony was carried out by Lieut.-Colonel A. D. McInnes Shaw, who, after a short address, signalled the entry of the society into the world of amateur film-makers by switching on a model K. Kodak projector which had No. 1 of the Meteor Movie Magazine, the society's news reel, threaded up and ready for screening. This reel aroused favourable comment from the many critics present. The audience were given a demonstration of the shooting of a few scenes from the society's first studio picture, "Intrusion," and later in the evening the same scenes were screened (having been previously shot, of course) as rushes.

Part of the opening ceremony was shot in sound with the society's sound-on-disc apparatus. The Chairman of the society, Clifford J. Strain, was prevented by illness from being present, but he addressed the meeting through the medium of the talking screen. This talkie short was made specially for the occasion and the successful results obtained have decided the society to include the production of a few similar talkie shorts in its future activities. These will be shot on 16-mm. film, sound-on-disc, in the studio.

The news reel mentioned above is available for hire at 4s. per night. No. 2 is now in preparation.

Membership, £1 1s.; entrance fee, £2 2s. Associated membership, conferring limited privileges, 10s. 6d.

NEWCASTLE AMATEUR CINEMATOGRAPHERS' ASSOCIATION.

Hon. Secretary, H. Wood, Bolbee Hall, Westgate Road, Newcastle-on-Tyne. The entries in this session's competitions for members' films showed an increase on previous occasions, a very interesting evening being provided by the projection and judging of these. The judge's decisions were:—

16-MM. CLASS

1st .. "Down South," by James Cameron.

(Continued on page 370)

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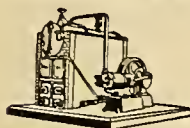


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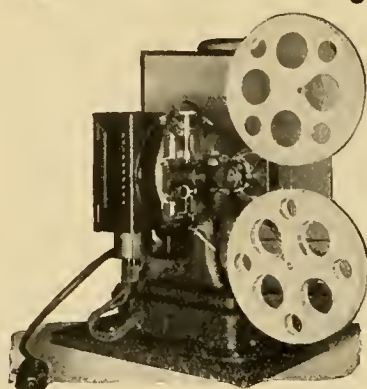
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CINE SOCIETIES

(Continued from page 368)

2nd .. "The Woodcutters' Children," by Mrs. Ruby Longhurst.

9-MM. CLASS

1st .. "A Tidy Business," by A. S. Wilson.

The winner of the competition for the best design for an Association Film Strip was A. S. Wilson, with J. Walton second. A well-known local background will be used in the production of the film strip, which will be available to members and is to be taken in hand at an early date.

A series of social functions are being run in aid of a special fund for the purchase of apparatus, a Bolex projector having already been obtained, and musical and sound accompaniment units will shortly be set up.

A three nights' public show, opened by Major-General Sir R. A. Kerr Montgomery, K.C.M.G., C.B., D.S.O., D.L., was given on February 8, 9 and 10 and attended by large and enthusiastic audiences. The programme included members' scenic and interest films, the association's production, "Double or Quits," and a general and topical interest film, being a joint effort of a number of the association's cameramen. Technical arrangements for the show were given very careful planning and thorough dress rehearsals were held, great credit being earned by all those responsible for the most efficient manner in which the programme was put over. Sharp and brilliantly lit 7 foot by 6 foot pictures were obtained with a battery of two Bell & Howell projectors with 2-inch lenses and 400 watt lamps, sound and music effects being supplied by means of amplified records operated from outside the auditorium.

Preliminary arrangements for film production during the coming months are being made, and an invitation to take up membership is extended to anyone interested.

NORTH LONDON CINE GROUP. Hon. Secretary, M. Williams, 7, Woodberry Down, Finsbury Park, N.4. Hon. Treasurer, Mr. Allison. We have arranged to hold an inaugural meeting on Tuesday, March 14, at The Institute at the rear of the Methodist Church, Elwood Street, Blackstock Road, Highbury. Everybody in the district who is interested in amateur ciné work is cordially invited to attend, and a special invitation is extended to ladies. The arrangements include the showing of members' and other films, and the meeting is timed to commence at 8 p.m.

NORWICH AMATEUR CINE SOCIETY. Hon. Secretary, H. P. Dun, 291, Sprowston Road, Norwich. Hon. Treasurer, H. J. Marriott. This society was inaugurated on February 7 at the Railwaymen's Social Club. Through the medium of the recent announcements in HOME MOVIES and elsewhere, twelve members turned up at the first meeting, and it was decided to hold fortnightly meetings at the club room at 7.45 p.m. The annual subscription is 7s. 6d. and for juniors up to 18, 2s. 6d.

Members are urgently required. The secretary will be pleased to hear from anyone living in Norwich or district owning ciné apparatus or anyone interested in any branch of the society's activities. Will any societies having films of their own production for loan kindly get in touch with the secretary at the above address?

SHEFFIELD AMATEUR FILM CLUB. Hon. Secretary, A. D. Hobson, 65, Pingle Road, Millhouses, Sheffield. The annual general meeting of the club took place on January 18, when the following officers were elected:—

President Dr. J. Pringle.

Chairman Alan G. Steward.
 Hon. Secretary Arthur D. Hobson.
 Assistant Secretary and
 Property Master N. Ellis.
 Hon. Treasurer H. G. Toothill.
 Librarian and Musical
 Director J. W. Gillott.
 Publicity Manager and
 Sound Engineer P. Parramore.
 Electrician A. Mottershaw.
 Dramatic Section R. E. Marshall.
 Entertainment and
 Public Presentations W. Crookes.

It was found necessary to restrict the membership of the club as from the present, and a waiting list has been prepared.

The presentation of the "Steward Cup" took place on February 1. This cup, which was given to the club by the Chairman, Mr. Steward, is awarded annually to the member who has produced the best film shown during our winter meetings. The winner this year was Mr. R. F. Unwin, with his film of a tour round Holland and Belgium. Mr. Unwin will retain the cup until next year, when it again becomes open for competition. Mr. Gillott, the runner-up, was awarded a gold medal for his film, "Finding England"—two travelogues of Devon and Cornwall and the Isle of Wight. Mr. Crookes was awarded a silver medal for his 9½-mm. reel, "Happy Days"—a travel film taken throughout the length and breadth of England. The titles in this film were particularly effective, being made by double and in some cases triple exposure.

The winning films were put through the projector together with two productions from the Riverside Film Fans: "Archie's Innings" and "Breath of Death," a very ambitious thriller. Both these films were synchronised with music by the stroboscopic method described by Dr. Reece in the February issue of HOME MOVIES.

The club is just beginning a new production. This is taken from an authentic legend of the Derbyshire Moors and will be produced on 16-mm. film. Mr. Hobson has been selected as cameraman and Mr. Gillott will direct. The story has been adapted and scenarised by Mr. Parramore.

SHREWSBURY AMATEUR CINE ASSOCIATION. Secretary, C. W. Clews, 27, Wyle Cop, Shrewsbury. The aims of this association, which has just been formed, are the discussion and exhibition of personal films, experimental work, the production of film plays, etc., the pooling of ideas, and expenditure in connection with the formation of its own film library. Monthly projection meetings of good cultural films will be held. Membership fee, 10s. 6d. per annum; special concessions and services to all members. The opening meeting will be held in March; date, time and place will be made known to members by letter. Members with or without apparatus and/or experience will be welcome.

SOUTHBORNE SEASIDE SCENARIOS. Hon. Secretary, Mrs. Jamieson, 7, St. Catherine's Road, Southbourne-on-Sea, Hants. This society was formed in May, 1932, by Miss Frances Bell and Mr. G. W. O. Saul, and there are now about 20 active members who meet at 7, St. Catherine's Road on the second and fourth Wednesdays in the month. Subscription is £1 ls. a year and members contribute 5s. towards the expenses of each film made in which they take part.

To try out the ability of the various members Miss Bell wrote and produced "Returned Empty." The theme, a slight and amusing one, concerned itself with the difficulties of a non-teetotal couple on a visit to their aunt, an elderly and confirmed total abstainer. The photography, especially

(Continued on page 374)

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COUNCIL MEETING.

The Monthly Meeting of the Council was held at Anderson's Hotel, Fleet Street, E.C.4, on Tuesday, February 21, when the following were present:—

Mr. George H. Sewell, Chairman; Mr. Percy W. Harris, Vice-President; Mr. Adrian Brunel, Vice-President; Mr. W. E. Chadwick, Hon. General Secretary and Treasurer; Messrs. H. Walden, S. W. Bowler, H. S. Newcombe, L. Isaacs, W. J. Bassett-Lowke, and Norman Jenkins.

NEW MEMBERS

The following 87 candidates were nominated for membership:—

A. G. Hunt, Charles Dickens, Alfred J. Males, C. M. Harmsworth, Thomas A. Savage, Robert O. Smith, the Hon. Mrs. Inskip, Charles R. Moreton, Mrs. M. H. Jackson, Raymond H. K. Hill, J. W. Harris, H. Douglas, Kenneth H. Baker, P. Donald Cory, W. Gordon Hanson, A. J. Hall, A. T. Parker, F. Stephenson, David Henry, S. L. Ireland, Charles J. Miller, H. Crook, N. B. Purnell, Henry Berry, J. D. Sheasby, Mrs. M. Davidson, Percy Wakeham, Frederick Ellam, Major P. F. Anderson, B. S. Owen, G. Warburton, Arthur Mansbridge, A. Bannister, E. W. Mitchell, M. Binstead, John Hilderley, J. P. J. Chapman, Frank W. Hitchcock, A. G. Hunt, R. Gordon Everitt, L. R. A. Harvey, F. J. Anderson, E. Dunean Doring, Bernard J. Broadbent, L. C. Heath, George I. Herbert, William C. Allison, Leslie H. Goddard, Dr. Norman C. Gellatley, G. A. White, J. Kydd, Harold Rodgers, F. R. G. Hedges, C. G. Englefield-Bishop, Arthur Elsbury, J. E. Davis, H. J. Smith, W. J. M. Hawky, Gilbert J. Jones, W. A. C. Henderson, Cadet J. B. R. Horne, R.N., Flying Officer G. E. Sampson, R.A.F., H. C. Simpson, J. L. Milverton, S. Ian Shoot, H. N. Mapley, Theodore Davidson, William Stewart, W. H. Drury Yule, W. H. A. Fincham, Capt. W. A. Worsley, Bernard Pagson, W. J. McGaw, Major H. D. Scowcroft, A. H. Rainbird, C. Walter Southam, William Lees, A. S. Dolbear, Maurice Praga, Sidney Riehes, Robert E. Hadfield, G. F. Houffton, Ernest H. Barris, Wm. H. Crawford, P. W. Onslow, J. C. Todd, G. W. Weston, M.I.E.E., A.M.I.M.E., F.R.P.S., Miss G. Openshaw, F.Z.S.

The 47 candidates who were nominated at the meeting of the Council held on January 10 were elected to membership.

TECHNICAL BOOKLETS ALREADY ISSUED.

No. 1. "The Scope of Amateur Cinematography."

No. 2. "Survey of Apparatus and Material."

ADMISSIONS TO ASSOC. MEMBERSHIP.

Messrs. Gevaert, Ltd., were admitted to Associateship through the Institute.

ADMISSIONS TO HON. MEMBERSHIP.

Miss A. Mary Field was elected an Honorary Member of the Institute.

ADMISSIONS TO AFFILIATION.

The South London Photographic Society was admitted to affiliation through the Institute.

Trent Ciné Club, Nottingham.

ASSOCIATES

This arresting enamel sign displayed outside the premises of a dealer indicates to I.A.C. members that they are officially appointed by the Institute to represent the I.A.C.

In order to ensure efficient working throughout the country of our ciné service, appointments of Associate Members are supplemented by the appointment of numerous representatives who are able and willing to render efficient assistance and service to I.A.C. members.

Members will find it to their own interest to deal with the officially appointed Associates and representatives wherever possible, and mention that they did so because of the appointment.

NOTES FROM THE POST BAG.

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DR. E. H. GRANGER.

ANNUAL GENERAL MEETING

We have to announce that His Grace the Duke of Sutherland, K.T., has been graciously pleased to fix November 10, 1933, for the Annual General Meeting.

This will be held at the May Fair Hotel, Berkeley Street, London, W.1.

Full particulars later.

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THE MERRY REEL*(Continued from page 362)*

unfortunately, I had left my oilskin and things behind. Still more unfortunately, I could not find the key of the tool-box anywhere.

However, I reflected, help would soon be coming, for this road carried a good deal of traffic. I had quite forgotten the motor bandit scare. The first fellow that I tried to stop heaved a spanner at me; the second treated me to a volley of bad language, and the third drove straight at me.

I saved my skin by a remarkably neat jump into the ditch, and it was sheer bad luck that it was about five feet deep and full of water. At long last an A.A. man came along and with his help I changed the wheel.

Off we whizzed again, but within a mile the screen-wiper went out of action, which rather cramped my style. Such was the violence of the rain that there was nothing for it but to open the windscreen if one was to see anything at all. The water splash at the hamlet of Wough (pronounced "wough") is usually about three inches deep, and I tackled it in all good faith. For inches read feet and then some, and you will find how it was that I was further delayed by water in the carburettor. It was then a quarter to two when I crawled, missing on about eleven out of the twelve cylinders, into Little Pigsley, but there wasn't a sign of Flippersfield. Just as I was giving up in despair his tourer limped to the rendezvous with its hood blown off, its side-screens blown out, and its driver looking even more like a drowned rat than I did.

"Sorry to be late," he cried feebly. "I've had an awful time."

Quite beyond speech, I merely waved expressive hands and led the way into the "Lamb and Mint Sauce," whose landlord ministered suitably to two drowned rats.

Somewhat revived, we exchanged parcels, gripped hands like the strong men that we are, and set forth once more to face the perils of the road.

It was then that the wind dropped and the fog came down. Driving in ordinary fog I do not really mind. But this was not an ordinary fog. I found myself at various times in villages north, south, east and west of Splishbury. At one horrible moment I found the bonnet of the Super-Bombshell in a haystack. It was late in the evening when I got home, but after a bath and a change I found that I was just in time to give the kiddies their show.

"I've got a real treat for you to-night," I said, producing my precious parcel. Here are some splendid new films. Eager hands helped me to unpack it. Eager little voices read the titles on the reels. The little voices became suddenly less eager. I had handed three splendid films to Flippersfield and he had handed me the same splendid three.

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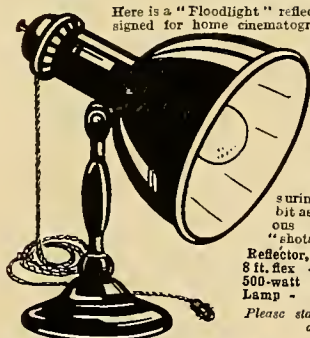
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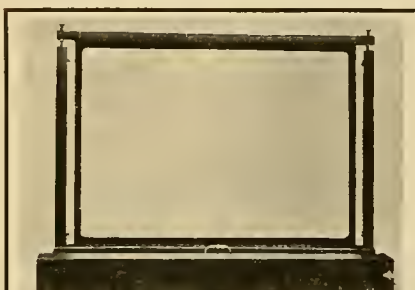
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heads small enough to allow you to slip the sprocket holes of your film over them. When you have made this simple "bin stick," you place it over the top of your film bin and hang the sections of your film which you have to assemble on to the nails. If you cannot easily obtain nails that are thin enough to fit into the sprocket holes of your films, you can hang your sections of film on to the nails by means of the paper clips. (Fig. 3.) Don't forget to see that the width of your bin stick is at least an inch and a half, or else the weight of the film when hung on to the nails will pull the stick so that it rolls over and all your film will fall into the bin.

Another application of the same idea is a "film horse." This is very like a towel-horse, only much taller, and the nails are driven into the cross-bars. (Fig. 4.) For this you can use two or more film bins, or you can construct a special bin to fit underneath it. But whatever shape of bin you have, you should see that it is made of a material that will not scratch the film. Polished fibre is the most popular, but even this is usually covered over the edges and inside with a sort of pillow-case. For this white flannelette is as good as anything: it is cheap and odd pieces can always come in useful for cleaning film.

Special Spacing

While you are editing your film you will constantly be coming to places where you will need a chemical fade, a printer's mix or dissolve, and a scene or a title may be missing. Most Editors have evolved a series of signs which they scratch on to the emulsion of one photogram—such as a cross for a fade, two crosses for a dissolve, a large "T" for a Missing Title, and a large "S" to signify that there is a scene missing.

Such a system is the method usually adopted by Editors and it serves its purpose up to a point; but it is untidy and the scratched signs on one photogram are likely to be overlooked. I have even seen these marks, transferred by the negative cutter as instructions to the laboratory, printed from the negative on to release prints of a film. Only a month ago I saw such a mark—and not in a British film!

Some time ago I instituted in the cutting-rooms of Brunel & Montagu, Ltd., a system that our associates have carried into several of the cutting-rooms of British studios. All you need do is to have five titles made:—

- 1.—TITLE MISSING
- 2.—SCENE MISSING
- 3.—DISSOLVE
- 4.—FADE IN
- 5.—FADE OUT

Print off enough of these to last you through several films and have the separate rolls of title near you as

you edit your picture. As the words are familiar to you, about a dozen photograms of any you may need is quite sufficient to take the place of signs scratched on your film.

CINE SOCIETIES*(Continued from page 370)*

the daylight interiors, is particularly good. Two further and rather more enterprising films are near completion and the society is making arrangements for a public show early in the year. Showings have already been made of "Returned Empty" and other films loaned by amateur companies in various parts of the country.

Full particulars can be obtained from the Hon. Secretary at the above address.

SOUTH LONDON PHOTOGRAPHIC SOCIETY: CINEMATOGRAPH GROUP. Chairman, Major P. F. Anderson; Hon. Secretary, L. A. Warburton, 38, Chadwick Road, S.E.15. At the first meeting of the Cinematograph Group of the South London Photographic Society, Major P. F. Anderson was elected Chairman and Mr. L. A. Warburton, Hon. Secretary. Fortnightly meetings have been arranged, the first of which took place on February 1, when a film demonstration was arranged by Mr. Sewell.

It is intended to put the society on a production basis in quite a short time, and the secretary will be pleased to receive communications from anyone interested, whether in camera work, technical details, acting or any other branch of cinematography, as more members are needed.

WIMBLEDON AMATEUR CINE CLUB.

Hon. Secretary, A. R. Vize, 6, Stonecot Parade, Epsom Road, Sutton, Surrey; Publicity Manager, H. C. Bealby, 34, Murray Road, Wimbledon. One of the greatest ambitions of this club has at last been realised, as production is now taking place in their newly acquired studio at 79, Worple Road, Wimbledon. A special electric main has been put in and all types of lamps, which total nearly 10,000 watts, are available. This equipment has been rather costly, but it has gone a long way to make the club more popular, especially with the lady members, and there is no increase in the subscription, which remains at 12s. 6d. for one year.

Two productions are already well in hand. The first, "Back From Beyond," a drama directed by Mr. R. Harrington-Moore, is to run to about 300 feet of 9.5-mm. stock, and the cast includes Mrs. Vize, Miss M. Nurse and Mr. R. Harrington-Moore. The second film is a comedy, scenario and direction by Mr. J. Nunn, and will be about 200 feet of 16-mm. stock. The cast includes Mrs. Burnett, the Misses D. Burnett, J. Vize, C. Dwyer, N. and B. Bealby, and Messrs. J. Trotman and R. Palmer. In addition to the above there is a full studio staff and several cameramen. The settings are being supervised by Miss J. Nunn.

There are a few vacancies for members, especially ladies, and full particulars can be obtained with the Hon. Secretary or Publicity Manager.

WALTHAMSTOW AND DISTRICT AMATEUR FILM SOCIETY. Hon. Secretary, F. W. Crowter, 11, Crawley Road, Leyton, E.10. We are holding a dance at Church Hall, Orford Road, Walthamstow, on Thursday, March 16, at 7.30 p.m., when we shall also show a film of our recent dance, taken on 16-mm. stock. Jock Hymon's Band will be in attendance. At the beginning of February we shot our first 60-foot film, advertising the society, entitled "Blind Man's Buff."

YOUR CINÉ QUERIES ANSWERED

Free Service for Readers

Is there a ciné problem bothering you? Have you some difficulty in which you would like expert help? Do you want to know where to obtain certain apparatus and what it will cost? HOME MOVIES is at your service in this and many other ways.

Address your query to: The Service Department, HOME MOVIES, Messrs. George Newnes, Ltd., 8-11, Southampton Street, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post.

SPECIAL NOTE.—Owing to the rapid growth of the circulation of "HOME MOVIES" and the large number of queries now sent in, readers are asked to limit the number of questions in one letter, so as to enable an early reply to be sent.

L. K. F., Kettering, asks: "I have been told that the speed of 16-mm. ciné film is about the same as that of the modern extra-fast roll film used in still cameras. If this is so, why is it that some of my snapshots seem better exposed than my ciné films in the same light conditions with the same lens aperture and the same actual shutter speed?"

Answer.—A true comparison between a ciné film projected on the screen and a print from a still negative is very difficult to make. When the print is a small one blank areas in the shadow are not particularly noticeable as such, but on the screen, when a ciné film is projected greatly magnified as a transparency, under-exposure is much more noticeable. If you were to make enlargements of your still prints before comparing them with your projected film, you would appreciate the point at once.

R. T., Wokingham, asks: "Why are my 'panned' films jerky and blurred when projected?"

Answer.—Probably because you have moved your camera too rapidly. Remember that there is a sixteenth of a second interval between the successive frames and therefore if you move your camera sideways at such a speed as to include an entirely new scene every sixteenth of a second, your picture when projected on the screen will be a hopeless blur. The only way to "pan" successfully is to move your camera *very slowly*.

A. C. L., Highbury, asks: "Why do my own artificial light pictures appear so harsh when compared with professional ciné films? I enclose a still print to show what I mean."

Answer.—When arranging the light in a professional picture the cameraman for this aims first of all at obtaining a good uniform lighting over the whole subject with no unlit shadows. If photographed at this stage of the proceedings the picture would

show detail everywhere, but the effect would be completely "flat." Further lights are then introduced so as to give the necessary modelling or accentuation of lighting on one side and frequently, in the case of figures, additional back-lighting is added so that the back of the head is illuminated from a concealed light, giving a rim lighting or "halo" effect which makes the figure stand out as if in relief. Your own picture suffers from heavy unlit shadows and too harsh lighting. Try sheets of thin muslin as diffusers in front of your lamps and use reflectors on the shadow side. Preferably light both sides of the subject getting a modelling by a third light or else by placing one light closer to the subject than the other. Remember, too, that lighting rarely appears as contrasty to the eye as it does in the finished picture. Try looking at the scene through a piece of blue glass which will give you a truer idea of what the finished result will look like.

N. G. F., Seaton, writes: "My film when returned from the processing station shows wavy white marks at regular intervals for the first five or six feet along the edge of the film. The effect on the screen is of a regular fading in and out for the first minute or two. The effect is most irritating and quite spoils the beginning of the picture. What is the cause?"

Answer.—Your film is obviously "light-struck" at the beginning, due to insufficient care in loading the camera. If, when you remove the reel from its packing, the end is allowed to spring loose this effect will nearly always occur, particularly if the camera is loaded in a bright light. As you unpack your film and take it out of the container, place your finger on the edge of the spool immediately so as to prevent any needless unwinding, and follow the instructions carefully by not unwinding more than is necessary to spread the instrument. With anything like reasonable care this trouble should not occur.

Y. L., Clapham Park.—There is no reason whatever why you should have any trouble in taking your cruise films if you use one of the excellent exposure meters which have been reviewed in HOME MOVIES. As the speed of a ciné shutter is always the same (assuming, of course, that you run it at the normal sixteen pictures a second) the only way of controlling the exposure is by varying the stop or lens aperture. The Weston exposure meter to which you refer is fully recommended by this journal after a thorough test in all conditions. It is completely automatic and thus removes all exposure difficulties. If you do not care to spend as much as this the Cinemeter and the Practos are both very satisfactory if used according to the instructions given. By all means use the super-sensitive film even in the bright light of the tropics, as the colour correction is superior to that of the ordinary panchromatic film and the correct exposure can always be obtained by stopping the lens down, or—in extreme cases—by using a "neutral density" filter.

J. R. C. H., Berkshire, asks (a) "Is anyone entitled to form an amateur ciné club or society and to call it by any name he pleases without any form of registration or legal acknowledgment?" and (b) "A person, having bought a standard or 16-mm. film, is he entitled legally to reduce the film to 9½-mm. and sell it or hire it out?"

Answer.—To neither of these queries can a simple "Yes" or "No" answer be given. In answer to (a), everything depends upon the name chosen and the purpose for which the club is formed. It is easy to think of many names which, if chosen by a new society, might be definitely misleading. If you like to make your question specific and not general, we will endeavour to give you a direct answer.

In reply to (b), normally the purchase of a copy of a film of any size does not give

(Continued on next page)

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 9-mm. Coronet Motocamera, F/3.9, as new 22 5
 Pathe Prjtr., motor, super, resist., 17 15 0
 Pathe Lux Motocamera, F/3.5, as new, 16 19 6
 Pathe Lux Prjtr., motor, resist., case, 112 12 0
 Pathe Case, for Camera and Chargers, 12 11
 Pathe Dynamo, 12 6 ; Posometer Exp., 12 6
 16-mm. Kodak BB Camera, Latest F/3.5, 28 17 6
 16-mm. Zeiss Camera, Tessar F/2.7, 112 12 0
 16-mm. Kodascope Prjtr., resistance, 17 10 0
 16-mm. Bell-Howell Filmo, F/3.5, case, 215 15 0
 16-mm. Ensign Prjtr., 100w. mtr., case, 29 17 6
 16-mm. Kodak Camera, F/1.9, latest, 112 12 0
 16-mm. Zeiss Prjtr., 100w., motor, case, 111 11
 16-mm. Ensign Camera, F/2.6, hide case, 113 13
 16-mm. Ensign Prjtr., 180w. mtr., case, 118 18 0
 16-mm. Victor Turret, Visual, F/3.5, case, 445
 16-mm. Ensign Prjtr., 250w. mtr., case, 229 10
 16-mm. Kodak B Camera, F/3.5, 100 ft., 29 17 6
 16-mm. Ensign Turret Cam., F/1.5, case, 229 10
 Bolex 9, 16-mm., Latest D, resist., snip, 229 10
 Editor B-H, Spicet, viewer, as new, 18 17 6
 400 ft. Reels, secondhand, as new, Each 2 6
 400 ft. Humicans, new, unused, Each 2 6
 B-H Photometer, Electric Exp. meter, 65 0
 Ensign Super Titler, complete, 13 17 6
 Prjtr. Table Stands, quick tilt, swing, 37 6
 Mayfair Cine Camera Case, unused, 19 6
 Felix Films, 100 ft., brand new, Each 17 6
 Tripod Tops, tilting, panning, new, 12 6
 Super Humicans, take 5 400ft. reels, 27 6
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 1-in. Dallmeyer, F/1.5, suit B-H, Ensign 16 17 6

Write Now ; 5 days' Approval. Exchanges.

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86 Accrington Road, BLACKBURN.

(Continued from page 375)

the purchaser any copyright in the picture. If, for example, you buy a 16-mm. 100-ft. Kodagraph of Charlie Chaplin (which you can do for 27s. 6d.) this does not give you the right to make copies of the film in 16-mm., 9½-mm., 8-mm. or any other size and sell them. If it did, the whole film business would have gone up in smoke long ago !

B. C. S., Leeds. Thank you for your appreciations of our paper. In answer to your questions:

(1) So far, there is no natural colour 9½-mm. process, although there have been rumours of several, and some experimental work on the matter done in France. We do not anticipate that anything will be available on the British market this year.

(2) The focal length of the lens to which you refer is 20 mm.

BARGAINS

THE AMATEUR CINE SERVICE, 501, Widmore Road, Bromley, Kent.—Gevaert 9.5 mm. High-speed Reversal Film, 4s. 6d., in charger; Processing, 2s. ; Reloading, 2s. 10d. ; Pathscope processing, 2s. Quick service, expert attention. Below. **NON-STOP VARIETY OF BARGAINS** in guaranteed condition, secondhand. Send for lists, or call. Three days' approval against deposit to value. Selected Snips: 16 mm. Ensign 50, hand-turned, £3 7s. 6d. ; Kodascope C with resistance, £6 17s. 6d. ; Kodatoy with extension arms, 39s. 6d. ; Pathscope Lux, complete, £13 ; "Home Movies," £3 and £4 ; Baby Cine cameras, 25s. ; with motor attachments, 45s. ; also many accessories. Above.

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PATHSCOPE 200 B PROJECTOR, "a revolution in projectors," £15. Demonstration every evening. Also the new Model D Bolex, projects both 9mm. and 16 mm. films. £35. Hire. Exchanges. Deferred terms to suit all.—2, Anlaby Road, Teddington, Molesey 1064.

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SOUND-ON-FILM.—We make and fit photo-electric Reproducers (Sound Heads) to any 35 or 16 mm. Film Projector. Let us convert your silent projector into talkie through any wireless set or valve amplifier and enjoy the excellent sound films now available. For estimate of cost, send particulars and make of projector.—B. Harding, 28, Percy Street, Tottenham Court Road, W.1.

MAKE YOUR OWN CINE SCREENS from my Brilliant Aluminium Sprayed Paper. This paper is of double weight and has a matt surface equal to screens costing thirty times my price ; it can either be stuck on 3-ply or used on rollers. 22 ins. wide, 1s. 3d. per yard ; 22 ins. by 30 ins., 1s. ; 17 ins. by 22 ins., 8d. Postage 4d. extra.—Clifford Worley, 9, Arundel Street, Portsmouth.

PATHSCOPE SUPER FILMS.—For hire, 1s. 6d. ; 4 clear days. Condition guaranteed. Latest releases. List free.—Norris, 11, Bargate, Lincoln. **EXCEPTIONAL VALUE.**—Little used Pathé "Luxe" Motocamera ; perfect condition. Listed £10 10s., offered at £5.—Write Box No. 1, "Home Movies," Geo. Newnes, Ltd., Southampton Street, London, W.C.2.

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THE EDITOR'S NEWS REEL

*"I go to visit the
Motion Man, for whom
I've writ a play."*

BEN JONSON
A.D. 1640.

UNLIKE many hobbies, home cinematography has an all-the-year-round appeal. Winter-time enables us to edit and enjoy on the screen those films we have taken during the brighter and holiday months, although our cameras are not idle in the winter for, as we fore-shadowed would be the case, artificial light movie-making in the home has grown immensely in popularity. There is a double reason for this: on the one hand there is available for amateur use film stock of a sensitiveness and quality unknown a year or two ago, and on the other hand the lamp manufacturers have produced at reasonable prices remarkable illuminating outfits with which, cinematographically speaking, night is turned into day.

An Amateur Idea

In this connection it is very interesting to note that the idea first thought of by American amateurs of "over-running" low voltage metal filament lamps, thereby enormously increasing the actinic power at the expense of the life of the lamp, has now been adopted with sundry improvements by the lamp manufacturers, so that for a few shillings a light equivalent to that given by a much more expensive 500 watt lamp can be obtained. True, the life of the lamp is short and many people may prefer to purchase the older type with its very much greater life, but it must be remembered that the actual time of filming is not great and a large number of reels can be shot during the life of one of these lamps. For this reason we are not surprised to find the Photoflood and lamps of this type increasing rapidly in popularity.

The "Season"!

So far as daylight movie-making is concerned, it is probable that Easter marks the beginning of the real "season." This year the range of ciné camera available to the home

movie-maker is more attractive than ever before, several new and remarkably ingenious outfits having appeared since last spring. One particularly interesting newcomer, the Ciné-Kodak Eight, is announced and illustrated in this issue of HOME MOVIES, together with our own test report. There are, of course, arguments for and against the new size, but it must be particularly noticed that the price of the new film makes it the cheapest of all the gauges when the comparison is made on the true basis of screen time. Thus the cost of a processed film occupying 4 minutes on the screen is 10s. in the case of the Eight, as against 26s. for a similar "pan" film in the 16-mm.

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"IDEAL HOME"
EXHIBITION**

size and approximately 20s. for 4 minutes of "pan" film in 9.5-mm.

Another newcomer this year—already reviewed in HOME MOVIES and now available—is the 16-mm. super-sensitive negative-positive film made by Selo, Ltd. Last year the 16-mm. enthusiast who desired to use super-sensitive panchromatic film had to confine his shots to the reversal type, whereas now equally fast film is obtainable in both reversal and "neg.-pos."

In the popular 9.5-mm. size new cameras and new film are in the offing and readers of HOME MOVIES who visit the Home Movies Section of

the Ideal Home Exhibition at Olympia will have an opportunity of seeing one of these new cameras in action. Full particulars of this interesting ciné exhibition will be found on another page. We take this opportunity of welcoming to our stand all who can find time to come.

A Neglected Aspect

In the course of our examination of a large number of amateur films we have been struck by the very poor standard of splicing which seems to exist at the present time. A good sound splice in which the join is at least as strong as the unbroken film is by no means difficult to make, particularly now that such excellent splicing outfits are available. Articles on splicing have already appeared in this journal but it is evident that the correct method of splicing is only too rarely followed. Some ciné users seem to think that the film cement is merely a kind of gum and that it is only necessary to paint on the cement and press the two edges together over the registering pins to make a satisfactory join. Actually, the cement is a solvent, dissolving the two bare film surfaces at the point of contact and forming in the process a perfect weld. In order that this may occur the gelatine covering of the celluloid base *must* be entirely removed by scraping before the cement is applied, while the cement itself must be fresh and in good condition.

Splicing Not Good

At a recent informal meeting of the Institute of Amateur Cinematographers the high standard of photography displayed in the pictures shown was widely commented upon; but it is worth pointing out here that the officials of the Institute had to spend many hours in repairing and re-making bad splices before some of the reels could be projected.

THE EDITOR.

AN APPEAL TO THE LIBRARIES

THE EDITOR, HOME MOVIES.

DEAR SIR,—May I make two appeals to the sub-standard film libraries?

1. Please give us more films with an international flavour—including examples from the Swedish and Russian Schools.

2. When reducing an intelligent film please refrain from re-editing it. The Director usually knows best!

Yours faithfully,

D. POWELL,

Secretary.

Rugby Amateur Film Society.

AN INGENIOUS HOME CINEMA

THE EDITOR, HOME MOVIES.

DEAR SIR,—I thought you might like some details of my home cinema. The whole structure is mounted on a substantial wooden base and stands about 5 feet high and is 6 feet wide. The screen is painted flat white, the surface which I have found most satisfactory for my requirements. The proscenium (originally the frame of an antique overmantel mirror) is of old gold and conceals the curtain mechanism. The curtains themselves are of blue satin and are actuated by a strong picture cord running back along the wall to the projector table. They are so weighted that although the cord has to be pulled to uncover the screen the curtains run smoothly together with their own momentum when the cord is released.

I have three different lighting units, totalling twenty-four twelve-volt lamps wired in series of eight. Eight green lamps are concealed above the screen behind the proscenium and two groups comprising eight each of red and white function as footlights. These are controlled by a resistance and will dim out and dissolve into one another at will. The green top-lights are worked as an alternative to the red footlights by plugging in and some interesting combinations of lighting may be arranged. I enclose photograph showing general views of the model, and beg to remain,

Yours truly,

N. BARWICK.

Parkfield, Woodville Road,
Bowdon, Cheshire.

THE LIVERPOOL AMATEUR FILM SOCIETY

THE EDITOR, HOME MOVIES.

DEAR SIR,—I wonder if the lethargy to co-operate is peculiar to Liverpool ciné enthusiasts. We, the above Society, having investigated the matter, have definitely come to the conclusion that, at least in this district, the ciné enthusiast is apathetic and also a dabbler. Apathetic in the sense that he will not co-operate to make good pictures. We all know it cannot be done without co-operation—unless he be of unusual means—and a dabbler in the

FROM OUR MOVIE MAIL-BAG

sense that he is quite content to make little 30 or 60 foot pictures of his dog, his baby, etc.



The Countess of Minto filming her children at a hunt meet

He being a dabbler—and like all dabblers—is conceited about these “Super Productions” he makes, and would not dream of joining a film

society—where he would not attract the attention and petty glamour which he does by “doing it all himself.”

However, the dabbling stage soon wears off, and here we beg to cry “Please, Mr. Dabbler, don’t forget there is a film society in Liverpool asking for your co-operation.” It is up to you to put Liverpool on the “ciné map.” Shall Liverpool lag behind? Join us and we will be able to show what we—and you—can really do!—

Yours faithfully,

G. E. FISHER.

Hon. Secretary.

132, Bold Street, Liverpool.

RUMOURS AND SUCH

THE EDITOR, HOME MOVIES.

DEAR SIR,—It has come to the notice of the Council of this Association that malicious and lying rumours are being spread round the photographic trade, and news journals, with a view to discrediting the B.A.A.C. in the eyes of persons interested, directly or indirectly, in the amateur ciné movement.

It is evident that some person, or persons, with a real or fancied grudge against the B.A.A.C., are endeavouring to damage its reputation to the best of their ability, but with what object must be left to conjecture.

The B.A.A.C. exists to assist amateur cinematographers, and to further the amateur movement in this country. It has no trade interests, and its affairs are managed by amateur ciné enthusiasts acting in entirely honorary capacities.

The credentials of the members of the Council of this Association are open to, and will bear, the fullest investigation.

Any way in which you can assist in destroying these fictitious and damaging rumours, or in ascertaining the source of such rumours, will be greatly appreciated by the Council and all our members.—Yours faithfully,

GEOFFREY COLLYER,

Hon. Secretary,

The British Association of
Amateur Cinematographers.

★

The clever home cinema proscenium described by Mr. N. Barwick in the accompanying letter. Notice how an antique overmantel mirror frame has been utilised

★



MY MOST THRILLING FILM

By B. K. COOPER

Here is the story of an unique opportunity and how the difficulties were overcome

EVERY amateur movie maker must have a few films in his private library that are of more than a personal interest. Perhaps they are pictures of public events, distinguished personages, scenes that are bound to acquire an historical importance as time passes, and so on. And once or twice in the pursuit of his hobby he may have the luck to pick up a real scoop, something that was the outcome of combined good fortune and perseverance, a film that may be unique among amateur photographers or only paralleled in a few cases.

A Chance of a Lifetime

Such a chance has already come to me once. It arose out of the accident to the Royal Scot express at Leighton Buzzard early in 1931. I had been out all day on the Sunday when the mishap occurred and only heard the news by wireless in the evening when it was too late to do any filming. At half-past eight on the Monday morning, however, I jumped into my car and made a lightning dash over the thirty odd miles between my home and the scene of the disaster.

First Difficulties

On arrival at Leighton Buzzard I had no difficulty in finding the station, but to get within shooting distance of the wreck was a different matter. The obvious method seemed to be to walk through the fields which bordered the railway cutting. Unfortunately these were already occupied by policemen, press photographers and the recording vans and apparatus of the news reel

companies. The sudden appearance of an amateur with a camera on the fringe of the field was the signal for a general movement in my direction of a crowd of officials that showed me it was safer to retreat.

AN ACTION SUBJECT AND . . .



[Fox Photos

London boys at play would make an interesting film to exchange with ciné societies in foreign countries

The only other vantage point was the station footbridge. This was a long way from the wreckage, but I was determined to take something at any cost, so I climbed the steps to the footway and took my Motocamera from its case. But the next moment the ubiquitous policeman appeared

work in an empty house whose garden overlooked the line.

This new point of vantage turned out to be better than I had dared to hope, for the garden was directly opposite the great cranes that were engaged in clearing away the wrecked shell of the train's kitchen car. In the background was the body of a coach, one side completely ripped away, from which salvage workers were still engaged in removing luggage, etc.

Shortly after I arrived a sudden gathering of men round the kitchen car indicated an important discovery. There was a cry of "Hurry up with that stretcher," and two stretcher bearers came up at the double and made their way to the middle of the wreckage. The rescuers had, in fact, just succeeded in releasing the body of another victim that had until then been buried under the debris.

With the short length of film that remained I took a panoramic shot of an express steaming slowly past the wreck, swinging the camera to follow the locomotive and so take in the whole scene of the rescue operations, and then hurried my film away to be developed.

Three days later it was returned with the laboratory comment "Good exposure," and constitutes what must be one of comparatively few similar amateur records of this disaster.

A LOT OF ACTION!



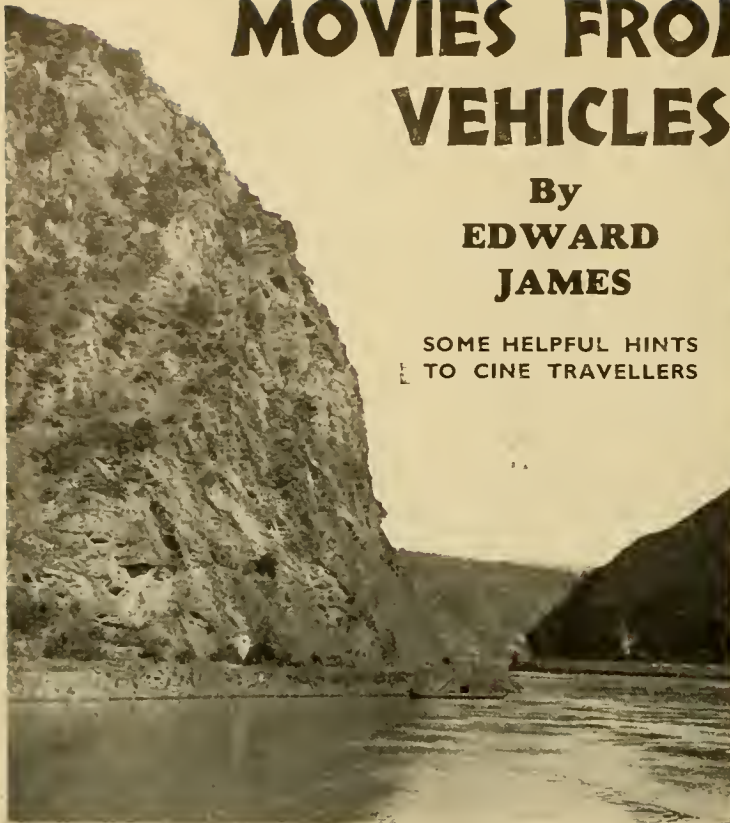
[Fox Photos

There are many opportunities in every great city for the enthusiast who likes "human interest" pictures

MOVIES FROM MOVING VEHICLES

By
**EDWARD
JAMES**

SOME HELPFUL HINTS
TO CINE TRAVELLERS



On the Rhine. Taken from an express Rhine steamer at about 18 knots



In the Thames Estuary, from a Batavian steamer travelling at 20 knots



The Furka Pass, Switzerland, from a moving car

WHY is it that we always pass through the finest scenery we have ever seen when we are sitting in a train with the cine camera put away snugly behind a suit case on the rack? We shrug our shoulders and say, "Well, cine photography is impossible anyway, so why bother about it?"

But is it impossible? Some of my most successful scenic films have been taken from trains travelling at all speeds, some as fast as 60 to 70 miles per hour.

It is best to "shoot" either forward in the direction the train is going, or backwards. In this way the apparent movement of the subject is minimised. The "broadside on" subject is more difficult. Do not attempt it if there is much prominent foreground as this causes unpleasant blurring when seen on the screen, and

it distracts from the main picture. The eye level position of the camera is simplest and the extra 2 feet of height cuts down the fast moving foreground to the minimum.

But the difficult problem of train window movies is that of holding the camera steady. This can be accomplished by placing the feet well astride and steadying the knees against the compartment seats. It is well known that the human body is a good shock absorber, and by bending the knees all but the most severe jolts will be absorbed. Do not lean against any part of the carriage, but preserve your own balance and hold the



Sigmaringen Castle, in Bavaria, seen from a train window

camera firmly, with the elbows pressed well into the chest.

When the film is first shown after processing, you will find that here and there are jerks which have not been avoided. These can be removed by careful editing, and a smoothly running film can be produced.

Similarly, satisfactory shots can be made while travelling by steamer or car. Cine photography from a moving steamer is simple unless the water is very rough, and then the movement adds realism if the really bad jerks are cut out.

"Shooting" from a moving car is certainly the most difficult kind of cine-photography from moving vehicles, as the jerks are more sudden and cannot be so easily anticipated. But many good shots which will be vital in maintaining the



From the Centoralli Railway, North Italy, at 25 m.p.h.



Bavarian haymakers on the banks of the Danube, from a train window at 40 m.p.h.

continuity of your records can be made if the same precautions are taken—feet astride, bent knees, and a willingness to take a few bumps by holding the camera steady until the last moment when balance is lost.

Supposing that a section of the film



Stubai Alps, Austrian Tyrol, in dull weather, from the Mittenwald - Innsbruck railway at 30 m.p.h.



Above Glenginnan, Scotland, from L.N.E.R. train at 30 to 40 m.p.h.

On the right: an explanatory title of this kind will help occasionally!

interesting parts of your holiday, which are quite presentable on the screen to your friends.

SPEED Wobble

DID NOT HELP US TO HOLD THE
CAMERA STEADY AS WE WENT
THROUGH THE ST GOTTHARD PASS

THE IDEAL HOME ENTERTAINMENT

The Home Movies Cine Section at the DAILY MAIL Ideal Home Exhibition, Olympia, March 29 to April 29

AS announced in our March issue, HOME MOVIES, in conjunction with the *Daily Mail*, has organised a unique ciné exhibit in this year's Ideal Home Exhibition at Olympia, and a cordial invitation is issued to all HOME MOVIES readers who can manage to visit this great annual display to come to our stand. Here our readers will be able to examine many of the latest products, both in silent and in talkie apparatus, while experts at every Stand will be in attendance to answer all inquiries. The HOME MOVIES special exhibit will, we are sure, attract large crowds, forming, as it will, a meeting place for enthusiasts from all parts of the country. Daily demonstrations will be given of how to use all kinds of ciné cameras, how photographs can be taken in artificial light with simple apparatus, how titles and special effects can be added to your own

films, and other matters of general interest.

Throughout the Exhibition demonstrations in special projection theatres of both silent and home-talkie films will be given by the various firms concerned and many new types of apparatus will be seen for the first time.

An important feature of the Ciné Section will be the Stand of the Institute of Amateur Cinematographers, where full information about this rapidly growing organisation can be obtained. Officials of the Institute will be in daily attendance, not only to give information on the Institute and its activities, but on all matters relating to amateur cinematography. It will also be a focus point for the numerous members of the Institute who will be visiting the Show. From time to time, too, films taken by members of the Institute will be exhibited in the HOME MOVIES pro-

jection theatre which has been lent for the purpose.

The Ciné Section will therefore be a popular meeting place, not only for all amateur cinematographers, but for all who contemplate taking up this fascinating hobby.

To celebrate the introduction of the Ciné Section into the Ideal Home Exhibition, HOME MOVIES has organised a series of competitions with valuable prizes, full particulars of which are given below. Entrance forms will be obtainable on the HOME MOVIES Stand at Olympia, and the closing date of the competitions will be August 31, 1933, so that all who take up the new hobby as a result of visiting the Exhibition will be able to participate. Announcements of the winning films will be made both in the *Daily Mail* and in HOME MOVIES, and arrangements will be made for the display of the winning films in various parts of the country.

"HOME MOVIES" "OLYMPIA" COMPETITIONS

FOUR SUBJECTS

FOUR CASH PRIZES

FOUR GOLD MEDALS

ENTRY FORMS are obtainable at the "HOME MOVIES" Stand in the Cine Section at Olympia, where all questions will be gladly answered—whether they relate to the competition or to apparatus or to any branch of movie-making

Subject No. 1

£10 and a GOLD MEDAL for the **BEST AMATEUR NEWS FILM**

A great chance for amateur cameramen, because the winning film will be shown by "The British Movietone News" and suitably acknowledged.

★ ★ ★

Subject No. 2

£5 and a GOLD MEDAL for the **BEST CHILD FILM**

Your youngster may be a "star" here, at any rate, is an opportunity to show what *you* can do in this fascinating branch of picture-making.



Look for the I.A.C. boy at Olympia. He will give full particulars of the Institute's activities

Subject No. 3

£5 and a GOLD MEDAL for the **BEST ANIMAL PICTURE**

Some first-class films have, we know, been made of animals by amateurs, and we are anxious to see them. If you specialise in this popular and interesting type of picture, here is your chance to compare your work with that of others.

★ ★ ★

Subject No. 4

£10 and a GOLD MEDAL for the **BEST FILM TAKEN IN OLYMPIA**

during the Ideal Home Exhibition

We know that this is a difficult subject—we also know that there are plenty of amateurs capable of turning out a first-class picture under these conditions! We await the result with great interest.

INTERIOR SETS IN THE GARDEN

By ORLTON WEST

A Helpful Article Showing How Expense in Amateur Films can be Kept to a Minimum

CINE apparatus has cheapened, but interior settings still remain an expensive item on amateur production bills. High-powered electric lights and a room full of properties are the two most costly obstacles to indoor shooting.

With a little ingenuity they may be overcome.

Since summer light, especially on quite cloudy or quite clear days, is more uniform than the best artificial light, and quite free, the best place to shoot "interiors" is in your back garden.

Naturalistic or detailed settings are as expensive as they are unnecessary. Much money may be saved by concentrating upon scenes in which the camera is close, or moderately close to the object. Such Close and Mid shots look best on small screens which do not reveal detail to advantage. They also have a dramatic value which commercial film producers have never missed.

Only a few standardised "flats" are required for such settings which are built without a ceiling. A window and door may be obtained ready made from a wood yard, or second-hand from a housebreaker's. Wire netting makes an effective, but not necessary substitute for glass. A few flats to

★

This will fit the Kodak title frame and can be used for Pathe and Victor

★

represent sections of wall may be easily made.

Wallpaper, with a contrasty pattern which will photograph well, is pasted over sheets of millboard secured to a wooden frame. That is supported by hinged struts. Additional wire or rope struts may be necessary on windy days, but it is better to stand the flats against a fence if possible.

By combining these standard components with a few others, many parts of a house may be represented without difficulty.

The essential of a bedroom set, for example, is a bed. It may be an actual light one borrowed from the house, or, if only part of it is to be shown, a faked one made with the upright head of a bed and pillow and sheets arranged upon a board across a chair will do. Door, window, chair, or small table may be arranged as desired.

A dressing gown hung from a hook behind the door would be effective.

A section of a bookcase and a calendar and pipe rack on the wall are sufficient to indicate a study or sitting room. Addition of an easy chair and a few wall pictures would improve the latter.

An attic may be represented with two or three flats. Our old friend window will be present, of course, partly concealed to make it appear smaller, and with the addition of a (brown paper) crack. Furniture—furniture from the left. The older the better. A rickety table and a broken chair and bedstead will provide first-class atmosphere.

The structure of a set will often be determined by the action which is to take place upon it. If, for example, that concerns a quarrel between a husband and wife in a bedroom, close-ups will be suitable, and only the simplest background, including a flash of the bed, need be shown.

But if it concerns a burglary, a window will have to be shown, and the thief will need something more solid than a flat to climb through.

That brings us to the next possibility—the use of simple interior settings as they stand. With the f/3.5 or wider aperture lenses now fitted to cameras, interiors may be successfully shot near windows. The above scene thus presents no difficulties.

Friends of mine have secured well-lighted scenes in a bedroom with a large window. Long shot interiors by daylight are not usually brilliant enough.

Returning to our garden "interiors." Their appearance may be varied without moving a single property. By changing the position of the camera for example. A room seen from near the ceiling looks entirely different from the same room seen from the floor. Wide variations of angle are possible even with close-ups. Shots may be taken *through* a door or window; looking either into or out of the room.



Cut this out and slip it in the Bell-Howell, Ensign or Cinecraft title frame

(Continued on page 414)

MORE HOW

THE GENTLE ART OF CINE FAKING

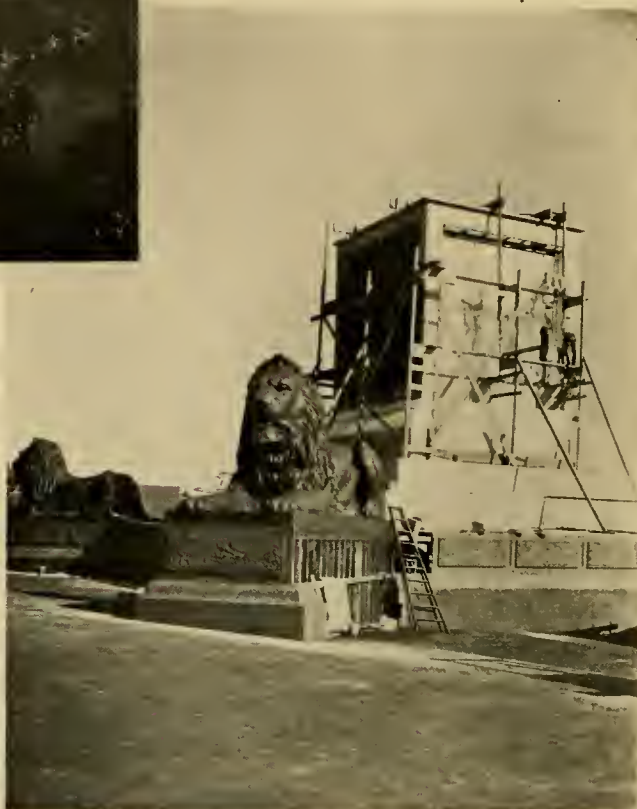
Some remarkable "Behind-the-Scenes" shots of the popular film "Cavalcade" and interesting pictures from a British production



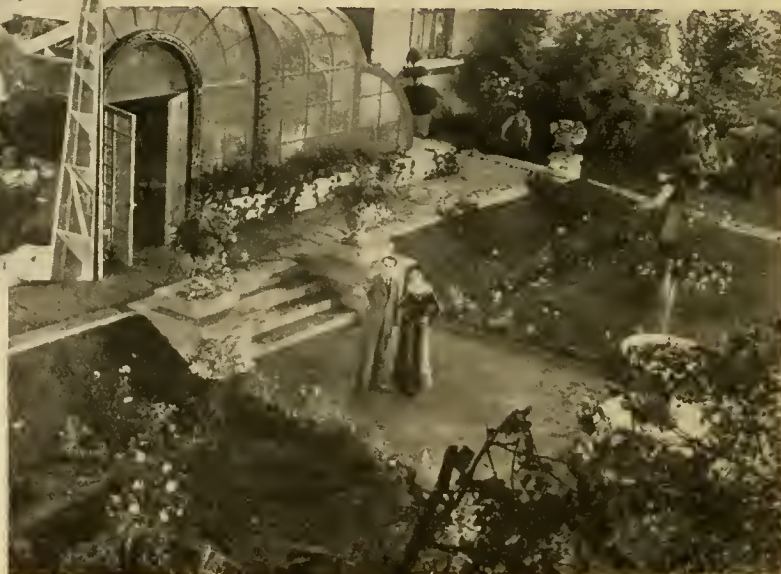
A studio set showing a greenhouse and garden, illuminated to give a night or moonlight effect. Notice the placing of the lights. Compare this with the picture at the bottom right, which shows the same scene illuminated for day effects.



Above: Another "Cavalcade" shot, purporting to show a wayside station in France. In order that the lighting might be kept soft and natural, as compared with the hard brilliant Californian lighting, shades were erected as shown.



Above: Building Nelson's Column at Hollywood for the famous Fox film "Cavalcade." The column was taken up a considerable height—well out of the picture if taken at this angle. Compare this with the photograph on the next page.



On right: A picture to be compared with the first on this page. Gene Gerrard and Olive Bordon in the B. & D. film "Leave it to PSMITH."

IT'S DONE!

FURTHER ADDITIONS TO THE "HOME MOVIES" SERIES

Previous issues of "Home Movies" have contained a number of explanatory pictures of this type. These further examples are published in response to a widespread demand



Victoria Station from "Cavalcade" reproduced in Hollywood. The further end of the studio had to be taken out to allow these dummy trains to be rolled in



Fog scenes are made by filling the air with a spray of atomised oil which hangs about long enough for the pictures to be taken.



Above: A further "Cavalcade" scene showing how the powerful artificial lights are arrayed above the set out of sight of the cameras so as to produce the right effect of a night scene

□ □ □



On the left: The completed Nelson's Column was a masterpiece at ciné faking. Notice how the surface of the plaster has been sprayed to give an exact photographic representation of bronze

OUR MONTHLY PRIZE COMPETITION THIS MONTH'S WINNERS

READERS of HOME MOVIES are a particularly ingenious collection of people to judge by the large number of excellent entries received for this month's competition. The judging has again been a hard task, and again a higher level than ever before has been reached in ingenuity.

Mr. Alan D. Foster's exceedingly clever idea for a tripod substitute will, we think, prove one of the most popular hints yet published and will be found immediately applicable to all sizes and makes of camera. 9.5-mm. users who make their own titles—and the number is increasing—will welcome Mr. Henshaw's suggestion for simplifying both the taking and the processing; while Mr. Stephen Walde gives some very practical information on the manufacture of 400 foot storage reels from 50 and 100 foot reels on which the film is returned from the processing stations.

Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile we are repeating our offer to readers, and next month three half-guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own artists will prepare the necessary finished drawing for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method, is more likely to win a prize than a long-drawn-out description of something which is difficult to make.

Entries for the May competition should reach us not later than April 10. The Editor's decision will be final.

A Substitute for a Tripod

Every good "cinemonger" knows that a tripod is absolutely necessary for rock steady pictures, but at times the most portable of tripods can be cumbersome.

Quite by accident I discovered the sound principles of this very simple substitute. The material required is an 8 or 9 foot length of strong whipcord and a small piece of wood. On one end of the cord make a loop about 18 inches in circumference and tie tight.

Now cut the piece of wood to the dimensions 1 inch by $2\frac{1}{2}$ inches by $\frac{1}{4}$ inch thick and drill two holes sufficient to permit the cord to pass

through comfortably (see sketch). Now pass the free end of the cord through both of these holes and tie a knot to prevent it running out.

If you now pull the cord further out of the piece of wood, the familiar tent guy-rope principle of tightening a rope is formed.

Pass the first loop you made over your foot and rest under your instep, and the adjustable loop pass over the top of the camera and slide the piece of wood up or down until the view-



A Substitute for a Tripod

finder is level with your eye, when the cord is taut between your foot and the camera.

If this cord is kept fairly tight by uplift of the camera, a remarkable degree of steadiness can be maintained, and such shots as "pans" and "tilts" can be executed in a beautifully smooth manner. I have used this simple contrivance on a Pathé hand-turned camera with very gratifying results.—ALAN D. FOSTER, 48, Rosebery Avenue, Waterloo, Liverpool.

Simpler Titling

I have found the following method most useful in taking and processing my own titles (9.5-mm.).

Make ready the apparatus for filming the title, also for processing, in the darkroom. Take the loaded charger and camera into the darkroom and disconnect the end of the film from the take-up of the charger, close same, leaving the end of film loose. Now cut off a sufficient length of film according to the length of your title, have the gate of the camera ready opened before you and insert the film with, say, two frames having passed the feed claws; close the gate and camera and you are now ready to "shoot" the title. It will be noticed that the length of film is loose above the gate and after taking the title your film has passed through the gate and is in the lower portion of the camera. Your film is now ready for processing and in these small lengths not difficult to handle. I use the ordinary porcelain postcard size dishes and to facilitate handling (although this is hardly necessary until you are getting towards the end of your film) I fasten both ends together with a midget paper fastener through the last sprocket hole. This prevents the film from curling.—J. W. RENSHAW, 34, Totland Grove, Newton Park, Chester.

Home-Made Storage Reels

I have often noticed, when looking through my film collection (16-mm.), the pointless waste of expensive shop-made reels used simply for storage purposes. I also have large quantities of empty camera 50 foot spools, so I decided to try and convert them into 400 foot reels by fixing on larger sides.

Bolex camera spools are made on wooden cores which can easily be fitted with larger discs, cut from suitable cardboard, by small screws or brads. But other cores, such as those from Kodak spools, are fixed to the outside flange by metal lugs, which can be carefully bent back allowing the core to drop away easily from the flange.

To these metal cores either cardboard or medium gauge zinc (tin should be avoided as it rusts) sides can be fitted, the lugs being once again bent down to secure them.

The Ensign pattern of reel is the best for this purpose as it is very simple to cut, while in place of the maker's name holes should be cut to allow moisture to the film.

Care must be taken when cutting slits for the lugs to see that the slit in the core coincides with an opening in the side of the reel, in order to simplify threading.

All roughness on the cardboard should be smoothed by fine glass-paper while those on the zinc should be filed.

These simple reels can be used for film storage, the film being wound on to an ordinary reel for projection; but in actual fact they are quite satisfactory for projection or editing.—STEPHEN S. WALDE, The School House, Chigwell, Essex.

PRODUCING A FILM

IX. DOES TECHNIQUE MATTER?

NON-TECHNICAL critics have sometimes accused me of taking too much account of Technique and too little account of Inspiration. I will admit that occasionally one sees a picture where the inspiration of perhaps the author or the director, together with the obvious sincerity of their interpreters, are such dominant qualities of a production that they transcend its technical deficiencies (though sincerity should not be too *obvious*, else it becomes an affectation). But in all such cases technical efficiency would have enhanced those transcending qualities. Technique has been evolved from audience reaction; it has arisen from a desire to make a scene clearer or more dramatic; from an ambition to make a character more beautiful, more sinister or more interesting; from an effort to make a sequence reveal just what it should and flow smoothly; in short, from an endeavour to make a whole film more effective.

"Matching"

To have two or three bad matches in a film of six reels may not be desirable, but it is not likely to be noticed by the majority of an audience. It should be too interested in the film to notice such defects. But multiply these cases of bad matching and the defects become an irritation; as each one appears its effect is cumulative.

When one speaks of "matching" one usually refers to the position of the artists at the junction of two sections of film which should coincide or match, but there are other types of matching. Continuity of mood and continuity of pace should be watched carefully. In a certain scene you may have a character giving a violent display of temper; in the next scene you may have three or four takes to choose from in which the violence of his temper varies; so you will have to bear in mind the degree of violence in selecting your best take. In another scene you may have a character hurrying from a room, followed by scenes of his crossing a hall, coming out of a front door and going down some steps in an exterior. You must watch the continuity of pace in all these scenes—*particularly at the junction of the shots.*

There is another type of "match-



Maurice Chevalier and Jeanette Macdonald in "One Hour with You" (Paramount)

THE FINAL ARTICLE OF THE IMPORTANT SERIES WRITTEN EX- CLUSIVELY FOR "HOME MOVIES"

By
**ADRIAN
BRUNEL**

ing" that must be studied and that is in the lighting of your scenes. Obviously you should not have a close-shot of a character in a half-light with a darkened background if the previous long shot showed him well lit with a bright background. Such technical errors as this are less noticeable than other forms of bad matching and can be remedied in the printing. When the negative of a film is matched up with the cutting copy, the laboratory always passes on the negative to an expert who "grades" the film for the printer, so that the position of the light in the printing machine is automatically adjusted to equalise the density of the sections of film in a sequence.

"Editor's Continuity"

Many directors—principally those

who have not served an apprenticeship in the cutting room—are careless over their continuity; such little details as matching seem to be beneath their notice; or if difficulties confront them or mistakes are pointed out, they will airily dismiss them with "We'll smooth that out in the cutting room." In such cases the Editor is sometimes presented with problems that will tax his skill and ingenuity to the full. But an experienced Editor can overcome most difficulties and can, by means of tricks in cutting, force a smoothness and continuity into a sequence that is shot in a series of jumpy bad matched shots.

For instance, he has a close-up of a girl looking in the wrong direction. The director may have shot it "geographically" and it seemed all right at the time, but when joined into the film in continuity it looks as if the girl had suddenly turned round, instead of the camera—which was the real culprit. This

is generally easy to remedy, providing the background is not going to trip you up. All you need do is to insert the close-up the "wrong" way round—but be careful your join sticks! This seems so obvious that I would have hesitated to suggest it were it not for a recent experience I had with a skilful Editor who has worked on a dozen big pictures. He was showing me a picture that had been taken by a director who had been imported from the stage and complaining bitterly of this man's shocking technique. "Look at those close-ups—all looking the wrong way!" he exclaimed in disgust.

"Why can't you insert them the other way round?" I asked innocently, believing he must have some reason for not doing so.

The Editor looked at me in amazement. "My word! What a brilliant idea! I never thought of it."

So perhaps some of you may not have thought of this also.

This reversing of a scene may sometimes be used to avoid the impression of too constant repetition of a shot. Directors and Editors are often inclined to indulge in little flights of impressionistic *montage* with such things as revolving wheels, pistons, puffing funnels and whizzing scenery. If you must do this sort of thing, try not to repeat the same scene—or rather, the same thing at the same angle. If you have got nearly enough

material to make a little sequence of this kind, but not quite enough, try reversing some of the shots and see if you can dodge visual monotony this way. Alternatively, it may be possible to shoot a few extra scenes which will match sufficiently in quick cross-cutting. (I admit that an Editor may sometimes have to commit this sin of repetition in order purposely to slow down a sequence, but he must be the judge as to whether the repeated scene is interesting and as to whether it avoids the impression of repetition. It is usually in close-ups of people and not pistons that this is possible.)

Another editorial trick for avoiding repetition and sometimes enhancing an effect, is to *super-impose* one shot or more over another. Accurately speaking, *super-imposing* is done in the camera and on the negative, so that when the Editor has to resort to this effect after shooting, it should be called "over-printing." I need not go into technical details as to how this is done in the printing machine; it is obvious that in each case the printer must print two or three strips of negative on to one strip of positive, but the Editor should mark the negative clearly and give precise instructions as to which shot he wants dominating (if any) and just where he wants one or more of the over-printed scenes to appear. Usually these instructions are simple enough, though they may involve much complicated working out. However, when once the Editor has got a print to his satisfaction, I would advise him to have a dupe negative made of it before the section of film becomes too scratched for duping.

The Use of "Stock shots"

A point to remember is that this over-printing need not necessarily be of material which has been specially shot for the picture being edited. "Stock shots"—scenes borrowed from your library or from the libraries of other cutting-rooms can often be introduced with effect. To give a few common examples, think of the number of occasions you have seen war scenes, ball-room scenes and sea scenes in films, scenes which were, you will discover on scrutiny, never actually part of those films—they were just "atmosphere" shots, grafted on to the film by means of *dissolves* or over-printing.



An Editor should endeavour to build up a library of useful shots—cut-outs from past productions which he or his predecessor has worked on or dupes from other libraries. Shots from travel films are invaluable—I once made practically the whole of one little film with cut-outs from travel pictures ("Crossing the Great Sagrada")

and have many a time produced most convincing effects by cross-cutting my original material with travel scenes. To give a recent example, a short time ago I photographed a pseudo-Oriental scene of a woman dancing in an exterior somewhere near Aldershot: I had not the time or the money to build any appropriate sets or to introduce a crowd suitably dressed, so that when I came to assemble my film I naturally did not find the scene too convincing. I therefore picked out from my little library some old shots I had taken in Morocco and Algeria of Arab musicians and then, with some close-ups of Oriental instruments which I then took in London, I cross-cut the various sections taken in Aldershot, Algeria, London and Morocco and had a most realistic Oriental sequence!



The three specimen titles on this page are reproduced by permission of Studio Film Laboratories and the owners of the films



Post-Production Close-Ups

Not only can an Editor improve the reality of a scene with extra shots which he has himself taken, but he can often improve the continuity and the matching in a sequence by inserting specially taken close-ups. One of the earliest editorial tricks was to take close-ups of cats or dogs or any other animal which may have been in the scene and insert them at any awkward points! Strangely enough this crude and obvious device was often quite effective—possibly because the cats and the dogs were more amusing than the artists. While I do not advocate this as a serious contribution to the art of the cinema, I believe that there are occasions when it can still usefully and inoffensively be employed. I remember in one of Rex Ingram's productions the Editor had inserted close-ups of a parrot and a bowl of gold-fish with such effect that the "symbolism" was eulogised by several critics!

Another example of post-production close-up which an Editor can take and make good use of is that of hands or feet or inanimate objects. There are



A simple example of the effectiveness of careful type-setting

dramatic possibilities in a close-up of a hand poised over a telegraph-machine waiting to tap out a message, or in a close-up of a hand fingering the trigger of a revolver; and constantly the smoothness of continuity can be helped by the insertion of a close-up of a clock—another very old trick, admittedly, but one which can be made amusing as well as useful (c.f. the clocks in Lubitsch's film "Monte Carlo").

Saving a Film

Sometimes it is possible for the Editor to get hold of an artist and pull a sequence together by taking a few extra close-ups against indefinite backgrounds. I was once able to save a film in this way. In the picture there was an actor who was so hopeless as an artist that he ruined the big dramatic scene of the film. I tried to get hold of two or three of the other artists in order to take some extra close-ups of them so that I might reduce the amount of material with this heartbreaking man, but unfortunately only he was available. I realised that he could never be worse than he was in the picture and I hoped that I might get him, in close-ups, to be a little better, for he was good looking and had what is called an expressive face—which in his case meant that he looked as if he were expressing something, though it was difficult to guess what. However, it was such an indefinite emotion that when presented at various angles and in varying degrees of closeness it cross-cut with the existing close-ups of the other artists so splendidly that the man appeared as if he were giving a very fine and restrained performance. I was often visibly moved when viewing the scene, and, as a matter of fact, he stole most of the



An example of type-setting and use of italics

Press notices for his "dignified performance"! As a result he was in more or less constant employment for three years after, until he was gradually found out by everyone.

I remember the fury of a certain well-known actor who once visited me while I was cutting a film. I was busy "doctoring" the rather unconvincing performance of another actor who played in the same picture with my visitor and showed him how we were getting on. At the end of the first reel the lights went up and my friend burst forth into a violent tirade against films as an art. "It's positively dishonest the way you juggle with your bits of celluloid and make this fellow appear to act! And you call all this messing about, all these tricks and subtleties, an art!"

I do. Editing is a very large part of the art of making pictures. Infinite skill is necessary, an amount of ingenuity and a very considerable degree of creative ability. Putting in close-ups of dogs and cats, reversing shots, overprinting scenes—all these tricks of editing do not make it an art, but the manner in which they



A special hand-inscribed main-title, the card for which being photographed and stuck on to a bottle like a label, and then photographed on the cine-neg, showing a portion of the bottle

are applied can do so. If anyone doubts the creative possibilities of film editing, I would urge him to read and re-read "Pudovkin On Film Technique." This is probably the greatest technical book on the subject, and Pudovkin owes much to Ivor Montagu for his brilliant and lucid translation — adaptation, I would rather call it. ("Ivor Montagu," says Percy Harris, "has here played Fitz-Gerald to Pudovkin's Omar.")

Patience the Keypnote of Editing

I have stressed the importance of working patiently and carefully. An experienced Editor may be very sure of himself, but he should not be too sure of himself. A safe, quick Editor is an asset to commercial companies who have to maintain a steady output of product, but given two editors of equal competence, experience and ingenuity, I would always back the man who is allowed more than what is usually considered enough time to do his job.

Many times have I argued in the cutting room over two opposing methods of cutting a sequence. We have massed our theories and our



A mixed type title; the emphasised word PEACE is hand-inscribed, the rest being printed

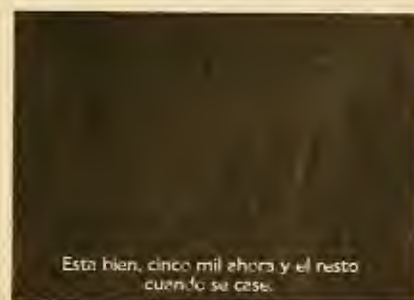
arguments on each side, but the final conclusion as to which was the better method was not decided by theorising and argument but by seeing the two methods on the screen. Editing, therefore, is very much a matter of "trial and error"; you should ever be testing and experimenting. Never be in a hurry, never be hasty, proceed patiently and circumspectly; think back, think forward, and then decide.

Sound Cutting

It is fashionable to assume that with the coming of sound the art of editing has disappeared. There is more and more a tendency to refer to "cutting" instead of "editing." But this is wrong. For years many of us have preached that the basis of filmcraft was Editing; we may have had to exaggerate, but eventually we won—or at least, we were winning at the time that talkies were introduced. Then, as if it were a game of party politics, the old school got on top again and declared, "Yes, editing *was* the supreme art in silent days, but now there is no longer that elasticity; editing has become relegated to the mere hack technician's province."

I will admit that in sound pictures we have not yet reached that manipulative skill we knew in the days of silent pictures. Not yet. But these are early days and already the skill of the Sound Editor has improved almost out of recognition. Fresh tricks and devices are continually being evolved, and already I see signs of the Editor once more regaining his position of ascendancy in films.

I fail to see any difference in sound and silent editing, so far as the basis of its technique and the qualities



Arrangement of type so that the title may be superimposed at the bottom of a picture

(Continued on page 406)

HE WANTED TO SEE IT!

By "COMMERCIAL"

I WAS trying to sell him a tractor for some experimental farm work. It was a large affair, weighing several tons, but most efficient. And here we were in an office at the top of one of those great buildings in London and he wanted to see the thing.

So I showed it to him. I took him round the machine, pointing out the various parts of it, the powerful motor, the single hole oiling system, the patent slung seat for the driver and the easy control. Then I showed him the machine at work on heavy land, and how it pulled the multiple plough and did the work of several horses, and all the other jobs that tractor could perform.

"A Grand Machine"

Then when I turned the light up he said: "I say, that's a grand machine." He meant the little portable 16-mm. projector on which I had shown him the picture of the tractor. For several moments he enthused about it, then himself returned to the subject of the tractor—and I came out of that office with the order in my pocket.

And the beauty of it was that I had taken those moving pictures myself. You see, it was like this. For quite a long while I had been going around on this job of selling tractors, and with a fair degree of success, but the thing seemed flat to me and at times I lost orders which I felt should not have been missed. Of course I produced the usual set of statistics regarding the performances of the machine, and the copies of letters which we had received from other users, and the excellent catalogue produced by my firm and full of excellent photographs. But still something seemed missing.

The Value of Demonstration

Then one day I noticed how much higher a percentage of sales had resulted after actual demonstrations, after the machine had spoken for itself, in fact. So I said to myself: "Here's the secret. And if I cannot bring the buyer into the fields to see these demonstrations, then I must take the fields and the demonstrations to him."

So I persuaded my firm to obtain a 16-mm. camera and I went out and took my own pictures. It was easy. And better than all I found that, being a salesman, I knew the nice juicy selling points to pick out of that machine and to put on to celluloid, and in doing so I found also the great secret of the salesman's film—close-ups.

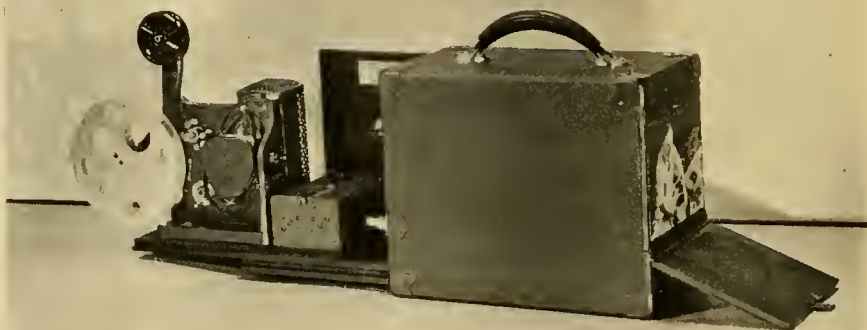
That film has been so successful we are going to film everything we produce.

Of course some people will say that that is all very well with heavy stuff like ours, but I can see that this

system has equal advantages with smaller things. Imagine a man trying to sell, for instance, fancy goods or glass bottles to a prospect. He takes them out, one by one, from his sample case—if he is allowed to—and spreads them round the desk or bench, often with the addition of an ever-growing pile of wrapping paper, and there, perhaps in the mundane surroundings of a stock room, the prospective buyer has to judge them. How much better to present them to him on a small screen, showing the articles carefully lit and photographed with suitable backgrounds which will bring out all their beauty and selling possibilities, perhaps, in the case of the bottles, also showing examples with various kinds of labels on them and rapidly

work faster, better, and with apparently less fatigue than the others. So we are turning old man camera on to finding out the reason why. At first there was a little difficulty with lights, but we found that with four of the 500-watt incandescent lamps designed for the amateur and panchromatic film we were even able to take high-speed pictures which give a semi-slow-motion effect on the screen. And we are finding things out. The men used to chaff a bit, but now they have discovered that we can teach them a thing or two by showing them their mistakes in movement, and that as a result they are earning more on piece work, we get all sorts of requests to try the camera on different operations. At any rate, our output has already gone up a few per cent.

It seems to me that this small-sized film has opened up the cinema world to us business people and given us a new and powerful aid. It is not so much the fact that it is so much cheaper than the big sized stuff,



The Kodak Portable and self-contained projector for commercial use. It shows clear pictures in broad daylight on the end of the case, which forms a translucent screen

changing from picture to picture. Little details as to price can be put in in title form, or by means of appropriate tickets in the photographs themselves, while a carefully thought out sales talk can run through the film in title form. Is not an attractive form of presentation of this kind more likely to create that buying feeling?

A Compact Outfit

And the modern 16-mm. projector designed for industrial purposes, complete with its tiny screen, resistance and the whole outfit, and with a film sufficient to last for 15 minutes, will not weigh much more than ten pounds. That compares favourably with some sample cases. And even if you carry the samples as well, the extra trouble is worth it if you are going to make the sales.

We are also trying another way of using our ciné camera. In a factory job there are always a number of pieces of repetition work, and so there is in our job. We have noticed that some of the men on a particular task

although that is a great advantage. But the whole of the apparatus connected with it has been designed for the amateur and, bar one or two small points that one has to get hold of, it seems almost easier to work one of these little motor-driven cameras than it does to take a snapshot. It isn't even necessary to focus on some of them.

And the stuff is safe. So you can still give the client a smoke while you show him the "goods."

AMATEUR FILMS FOR LOAN

Mr. Sawrey-Cookson, of High Croft, Winchester, is making a series of films of old villages, etc. He intends to take one a month and has already one of a little village near Winchester which he will be pleased to lend or exchange. Each film will be about 100 feet of 9.5-mm. stock, and Mr. Sawrey-Cookson will be pleased to hear from any interested readers.

THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN (B.Sc., Eng.)**

Author of "Talking Pictures," etc.

EDITOR'S NOTE: This is the **SIXTH** of the series of articles of great value to all amateurs experimenting with home talkie apparatus. The first article appeared in our November issue

HAVING now dealt with the general outline of sound-on-disc projection, we must turn to the more modern method of sound-on-film. In the first article of this series we gave a few notes on the subject which must now be amplified in more ways than one. Sound-on-film as a method of recording and reproduction is so new that for the sake of clearness we must deal in some detail first with the systems of recording, even though unfortunately at the present moment this affords little scope for the amateur.

Straight away we may make the statement that in the future almost certainly all talking pictures for the home will adopt the method of sound-on-film. Just at present the apparatus for projection is more expensive than that for sound-on-disc, and recording apparatus is only just reaching the market stage. Nevertheless, the method itself possesses inherent advantages over the older gramophone system.

In professional talking picture work sound-on-film has almost completely ousted sound-on-disc. It is easier to record, the apparatus is more portable, editing and general studio clipping becomes far easier, and finally the projection apparatus is easier to operate, there being no possibility of loss of synchronism. After all we have said about sound-on-disc the preceding sentence may appear somewhat devastating, but it must be remembered we are speaking of the desirable, which in the future always becomes established even though in the present it may not be economically possible.

Two Types of Sound Track

There are, roughly speaking, two types of sound-track at present in use, both of which are shown in Fig. 27. Incidentally it may be remarked that those in the figure are taken from full-sized films for the purpose of clearness, but this makes no difference whatsoever to their general proportions.

At A we have the variable width system and at B the variable density. Now while both types of sound-track will usually reproduce from the same projector, they are recorded by entirely different apparatus. We believe that most of the sub-standard sound film produced up to the present

has been of the variable width type, although the variable density would serve equally well.

While it is fairly easy to understand the recording of sound by the variable width system, it is not immediately apparent how this is possible by the other and variable density method. As we pointed out previously, the

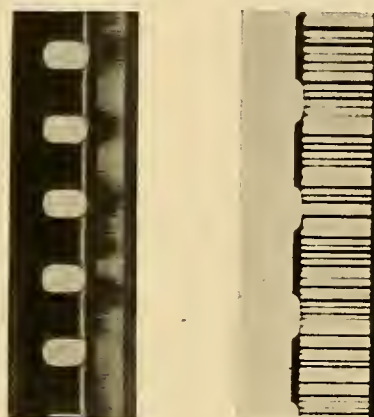


Fig. 27. Types of sound track

pitch of the sound is given by the number of peaks on the sound-track per second's run of film. It is possible, therefore, to determine the

pitch or frequency of any note by a microscopic measurement on the film itself.

The loudness of the sound at any particular part is given by the ratio of dark to light.

With the variable density system differences in loudness are recorded by differences in density of the sound-track, while pitch or frequency appears as the number of dark to light variations per second's run of film. To understand this proper emphasis must be placed upon the words "difference." Sometimes, especially in the early days, one came across sound-tracks by this method which were scarcely visible to the naked eye when held before a lamp. One felt that very little sound would come from production of this type, but frequently the reverse was true. Again, sometimes a sound-track appearing heavy was almost devoid of sound: it is the *differences* which count. In the other system the actual degree of blackness, as we might call it, of the sound-track is of no importance whatsoever.

It may well be asked. "What are the respective merits of the two systems?" This is rather a difficult question to answer without making reference to company names and the patent situation. It may, however, be stated that both systems, when properly applied, give perfectly satisfactory results, as one can hear any day in cinemas where they are shown on the same projection apparatus. The variable width system is perhaps easier to handle during the processing of the film, while the variable density system lends itself to recording by more portable apparatus.

Recording Methods

It will help us in getting a fixed idea of sound-on-film recording to examine pictorial layouts of the apparatus. As we mentioned before,

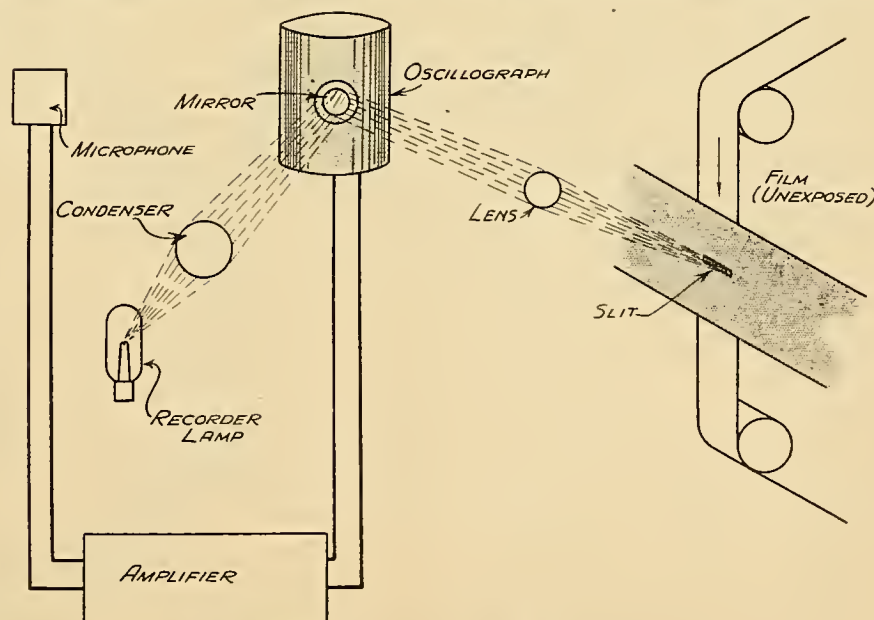


Fig. 28. Diagram of a sound-on-film recording lay-out

variable width recording nearly always takes place by what is known as the oscillograph, an outline of which was shown in Fig. 7 of the November issue of HOME MOVIES. Expressed perhaps in a more easily understandable form it is shown in Fig. 28. To the right of the diagram we see the unexposed film running past a slit. It must be appreciated that this slit, although naturally exaggerated in the figure, exposes only a small part of the width of the film, *i.e.*, that corresponding with the sound track itself.

Looking now to the left side of the figure we have an electric lamp which by means of a condenser throws a fine beam of light on a mirror suspended in the oscillograph proper. This mirror is actually suspended on two thin wires after the style of the mirror galvanometer of our school days. The mirror reflects the light through a lens (or rather a series of lenses) which concentrate it upon the slit previously mentioned. The wires from the oscillograph are coupled up to the microphone via the usual amplifier. The action which takes place is now easy to understand. Speech pronounced before the microphone is converted into a varying electrical pressure which impresses itself upon the grid of the first valve.

The Oscillograph

From the output of the amplifier the magnified speech current pass through the suspension wires of the oscillograph, thus causing the mirror to vibrate. The vibration of the latter causes the thin beam of light thrown upon the slit to move backwards and forwards, thus causing the well known form of variable width sound-track to be produced. It looks very simple, does it not? And it is, in its essentials, although the bald description above by no means does justice to the exquisite refinement of the apparatus. So that we do not entirely lose perspective it must be stated that the *width* of the slit usually employed is three thousandths of an inch, and the thin light pencil emerging from this is still further reduced before it reaches the unexposed sound-track by an objective lens to a ratio of one to four. Thus the tip of the light pencil, as we might call it, is round about 0.00075 inches wide. If you recall what we said about the point of the gramophone needle being the limiting factor of upper frequency reproduction you will now appreciate that the scope of sound-on-film is much greater.

The illustrations shown in Fig. 29 are examples of the type of sound-track produced by the apparatus just described. One of them is "the track" of a bicycle bell and the other of a full orchestra. The inherent differences between them will be appreciated. Incidentally it is a curious fact that the human whistle is an extraordinarily pure note, especially when viewed as a sound track reproduction.

Glowlamp Recording

There are two principal methods of recording variable density sound-track, known respectively as the glowlamp method and the light valve method. Both of these are used extensively in professional work, and the former will forever be associated with the word "Movietone."

If you look again at B, Fig. 27, you will see that the sound-track can be considered as a whole series of bars. Fig. 30 shows pictorially the glowlamp as a means of recording sound-on-film. Again we have the negative film passing in front of a slit, but in this case instead of throw-

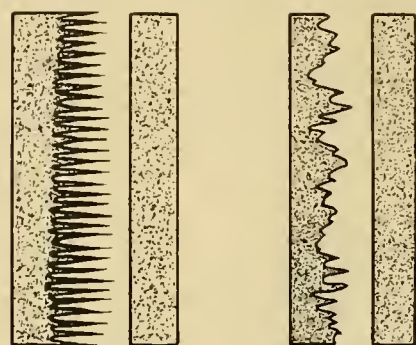


Fig. 29. Variable width recording

ing the light on the slit *via* a mirror, it proceeds direct from a special type of glowlamp which is placed relatively close to the slit itself. The glowlamp is connected to the output of an amplifier through an output transformer and energising high tension battery and can thus be traced back to the microphone.

Now let us consider what happens to this particular apparatus when sounds are pronounced before the diaphragm of a microphone. As usual we go through the amplifier and emerge as magnified electrical variations in pressure. These impress themselves on the very special element of the glowlamp causing it to brighten or become more dull. Now as the film is running behind the slit the light from the glowlamp tends to produce an image of that slit on the side of the film. If the glowlamp were always burning at one intensity we should get a plain white space which we actually do when the microphone

is idle. But since the glowlamp is constantly varying and that at a colossal number of periods per second we get the effect of overlapping slit images which are obviously a record of the sound. If the loudness of a note suddenly changes one can imagine a glowlamp suddenly burning more brightly, and thus there will be a great difference in the densities of the bars, or slit images. Then again if the note is high, *i.e.*, frequency is great, the glowlamp is pulsing rapidly and more slit images will be produced. This description is perhaps a little crude, but it is hoped it will give one the grasp of glowlamp recording which is not always easy to appreciate at first.

The Aeol Lamp

When one examines this method one feels that it is delightfully simple and to a certain extent this is true except for the lamp. These, often known as "Aeo tubes," are the high-water mark of lamp manufacture. It is not within the scope of the present series to go into details, but it may be pointed out that the lamp must be capable of fluctuating in intensity at a rate up to, say, eight thousand cycles per second and must possess no appreciable time lag. When you switch off an ordinary incandescent lamp its brilliance dies away slowly. From the point of view of lighting this matters not at all, but it would be useless for sound recording.

One of the great advantages of glowlamp recording is that the sound recorder can be incorporated in the camera itself. In fact, in the early days of talking pictures cameras were converted fairly easily for talking picture use. Now, of course, they have been completely redesigned.

Light-Valve Recording

There is another method of recording which produces a similar type of sound-track to that discussed in the preceding section. Fig. 31 shows in pictorial form the operation of the light valve. It will be seen that the system is in some ways similar to that of the glowlamp, but here the variation in width, *i.e.*, in pitch, is caused by a light valve or shutter which descends or ascends over the slit. It may be a little difficult to appreciate the similarity between the two methods, but a little thought on the

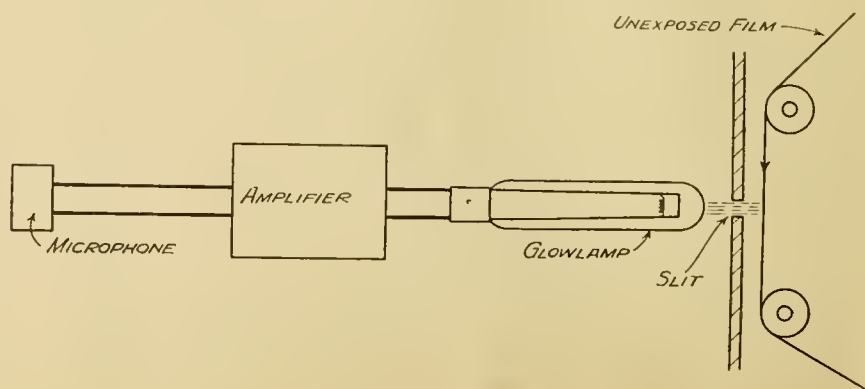


Fig. 30

action combined with the running film behind the slit, will show this is true. The light valve is a very delicate little piece of apparatus and not the chopper-like affair as our sketch might indicate. It is, of course, operated through amplifiers and microphone in the usual manner.

Wires but no Mirror

You will remember that in the case of the oscillograph a mirror was supported on two wires which, due to the passage of the varying electrical currents, twisted it backwards and forwards after the style of the mirror

of electricity will appreciate that if a current passes through the loop the two sides will tend to move. This action would be extremely slight without the addition of a magnet. It is not easy to show this diagrammatically and so must be taken as a fact that the hairpin wire loop operates in a strong magnetic field. As the varying speech currents pass through it, this loop vibrates sideways as shown by the small arrows, and thus our light valve works. A little thought will show the similarity of the real action shown in the small illustration as compared with the more pictorial view.

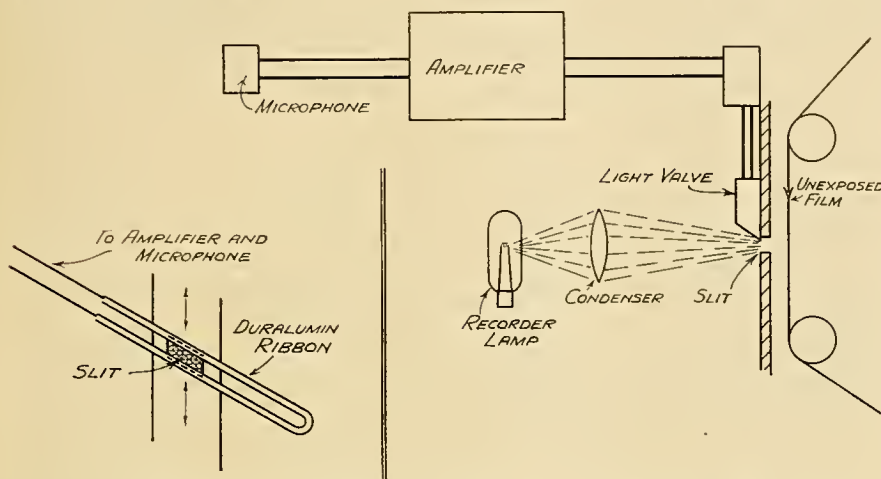


Fig. 31. Recording variable density by light-valve. On the left details of the light-valve are given

galvanometer causing the light beam to vibrate in sympathy. Now in the case of the light valve we again have two wires, but no mirror. The smaller figure of Fig. 32 shows that we have a sort of dummy slit, the top and bottom edge of which are formed by a loop of wire. This latter is coupled up to the output of the amplifier. Those acquainted with the principles

In our next article we shall continue our discussion of sound-on-film recording and start to deal with projection apparatus.

PERMANENT BINDING CASES FOR "HOME MOVIES"

Permanent binding cases are now being prepared, and full particulars will be announced in due course

THE MERRY REEL

(Continued from page 398)

It wasn't at all a bad film, though it was clearly not quite first-rate. Rather difficult, most of us thought, to put a finger on just what was wrong.

"I am rather inclined to think that it is just a trifle under-exposed," suggested Pottleson.

The warrior turned on him with a sunny smile. "Over-exposed, you mean, if anything," he said.

"No, no, under-exposed, surely."

The General's smile showed signs of fading out.

"But look at the lights and shades."

"That's just what I am looking at."

"Well, then, it's obviously over-exposed!" bellowed the General.

"Under-exposed!" shouted Pottleson, retreating before his irate opponent.

"Any fool could see that it was over-exposed."

At this moment Pottleson caught his heel in the flex of a standard lamp. Staggering backwards, he cannoned off the Curate straight into the china cabinet. Thrown off his balance, the Curate trod heavily on the Vicar's pet corn, whilst the standard lamp, after rocking wildly for a second, crashed on to the General's head.

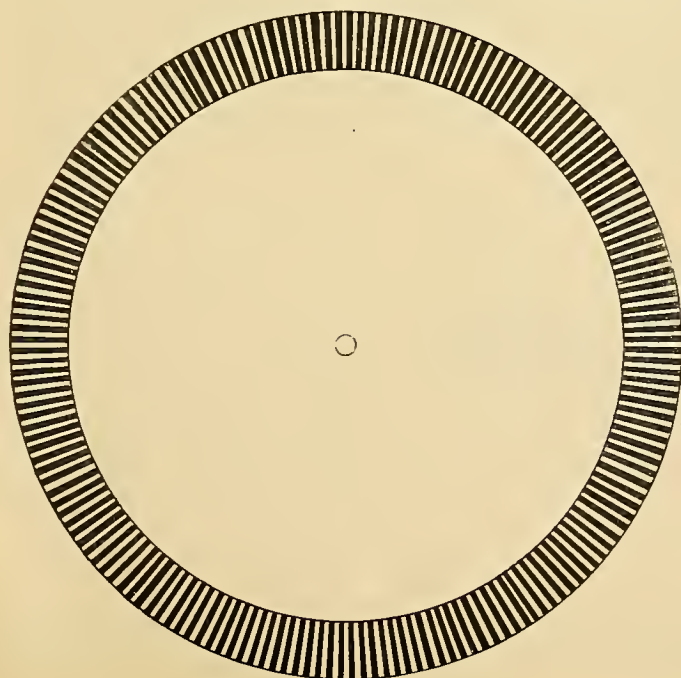
He promptly seized it and flung it through the window.

The Vicar hurled himself upon the General. The Curate seized the Vicar's coat-tails in an endeavour to separate them, but, having received a sock on the jaw for his pains, joined heartily in the fray. Somehow Pottleson was drawn into the human whirlpool. I made a hasty exit and watched the subsequent proceedings from outside through the window. Luckily I had my ciné-camera with me, and as the light was good I was able to secure some excellent rough-house shots. The last part was particularly good, for having upset and smashed pretty well everything else in the room, the struggling quartet ended up on the chesterfield, which subsided with a gorgeous crash beneath them.

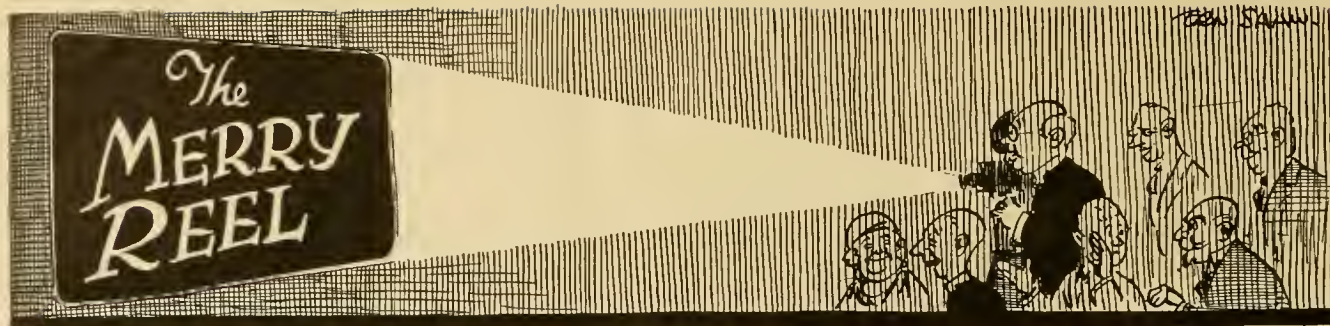
If anybody ever suggests another spot of mutual self-help my film is ready for the show!

A Useful Book

FROM the Institute of Amateur Cinematographers, Ltd., we have received the "International Itinerary and Amateur Cinematographers' Guide," which has just been issued by the Institute to its Members. This is a 36-page book packed with information relating to those places where ciné films can and cannot be taken: permits required and fees, if any; particulars of the Customs regulations at home and abroad, and a wealth of information regarding places suitable for cinematography on the Continent and in Egypt. No keen cinematographer can afford to be without this booklet, which is supplied to Members only.



★
A stroboscopic disc for 33½ r.p.m. to replace that given in our February issue, which unfortunately was transposed with another similar disc
★



"It has long seemed to me, my dear Mrs. Motherspoon-Waterbiffle," said the Rev. Percival Slopleigh (he pronounced it, of course, in the correct fashion Moon-Wiffle), "that a great deal of mutual help could be furnished by us one to another were we to hold from time to time little informal meetings at which each of us offahed a film for criticism by his fellow enthusiasts."

"A perfectly glorious idea, Vicar," cooed Mrs. Motherspoon-Waterbiffle. "I have often felt that one's own swees were apt to become goons—that's to say, that one was only too inclined to turn one's—"

"Swoons," prompted Pottleson, trying to be helpful.

"Here, what are you all getting tied up about," snapped General Gore-Battleby. "Dammit, what you are trying to say is gals into swoons."

"Permit me," bleated our Curate, the Rev. Septimus Poffle, "Geens

feeling amongst us, would be of the greatest benefit to all. Let us meet at the Vicarage next Wednesday afternoon. Each will bring with him or with her one recently made reel and we will unite in helpful brothahly and sistahly comment."

It was evident that we were in for a thoroughly matey time. Everybody



"That was me," she said majestically

positively oozed brotherly love and helpfulness and goodwill.

* * * * *

In little groups or one by one we made our way to the Vicarage on the Wednesday. Everyone was carrying his latest production and all, I know, felt the secret assurance that however much other people's reels might be scarified by the critics his would provoke nothing but pæans of delight and praise.

We drew lots for the order of showing, and Flippersfield came first. "A little nature film," he announced, "of the life of the flea."

"Must have been a ticklish job making it," I remarked, and was promptly devastated by one of Mrs. Motherspoon-Waterbiffle's looks, though I couldn't help adding that I hoped that it would come up to scratch.



"The life of a flea"

It didn't seem to be much of a film and unfavourable comments were soon flying about.

"Background's all wrong," snorted the General.

"Production's rather poor," I hazarded.

Some didn't like the subject, some thought the titling was defective, others criticised the light and shade effects.

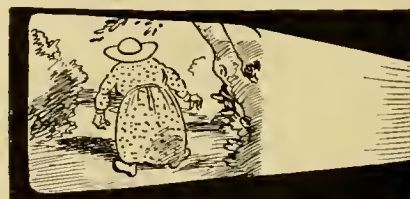
"It isn't the film," cried the harassed Flippersfield, "it's this rotten projector."

The projector happened to be the apple of the Vicar's eye and he did not take this at all well.

"What, my beautiful Hell-Bowel," he roared, "I would have you know—"

What he would have had Flippersfield know must ever remain a secret, for the Vicar was by this time incoherent with wrath and Flippersfield fled from the room before the storm.

It was my turn next. I would show, I explained, a simple little open air film called "The Wind in the Trees." The first bit went rather well. It consisted of shots taken in the spring-time woods on a windy day. You could almost hear the wind swishing through the bending trees. And then after a title "My Lady Goes To Gather Bluebells," the back view of a feminine figure was seen walking



"My lady goes to gather bluebells"

away from the camera up a green ride.

"Why introduce the fat lady from the fair," queried the General.

"Waddles like a duck," laughed Pottleson.

"Splay-footed," bleated the Curate, "and if I may say so, you can—er—almost hear her knees knocking together."

Purple in the face, Mrs. Motherspoon-Waterbiffle rose from her chair. In dead silence she made a stately progress towards the door.

"That was me," she said majestically, and the door closed behind her with a slam.

"Tut, tut," said the Vicar. "I fear that we are somehow not preserving that friendliest of friendly atmospheres which is so essential to success. Two most regrettable little contretemps. Let us be moderate of our criticism of othahs and good tempahed when such criticism falls upon ourselves. Remembah that we are all trying to be helpful. Now, dear General, we will have your film. I am shah that we have a hundred delightful feet before us."

(Continued on page 397)



The Curate trod on the Vicar's pet corn into swahs is, if I mistake not, what you are endeavouring to say." He flushed a tomato red and took no further part in the conversation.

"Geese!" bellowed the General after some moments of careful thought.

"Swans," cried Flippersfield. "Now let's start again. I endorse heartily all that Mrs. Motherspoon-Waterbiffle has said. Let us abandon, however, these tongue-twisting natural history metaphors and admit that we all find it more than difficult to criticise our own film efforts properly. Personally, I rely to a great extent upon the opinions of the younger members of my family. As Shakespeare said—er—er—er."

"I know the line you're after," I cried. "'Tis sharper than a serpent's thanks to have a toothless child,' or is it 'Tis serper than a childish thank to have a sharpless tooth'?"

The Rev. Percival Slopleigh waved expressive hands. "Let us," he said, "lay aside metaphah and quotation and come down to what are, I believe, known as brass tacks. Our unanimous feeling is that mutual criticism of our work, whilst prompting a still friendliah

THE

NATIONAL MOVIE-MAKING CONTEST

The contest officially opened
Nov. 1st, 1932, and closes at mid-
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It is understood that this subscription makes me eligible to enter your National Movie-Making Contest.

JOIN THE I.A.C.—MAKE THE PICTURE TELL THE STORY

CINE-KODAK "8" ARRIVES

INGENIOUS NEW SYSTEM TESTED

ARE we to have a battle of the Standard's? Will 8-mm. oust 9.5-mm. or vice versa? Which ever happens we are sure that it will be all to the good of the movement for cheapening home movie-making!

In September last we published the first particulars of the Ciné-Kodak 8-mm. system, and in our article on page 204 of the November issue, under the title of "Is 8-mm. Wanted?" we discussed the pros and cons of the new size.

Now Messrs. Kodak, Ltd., have placed the new size on the British market, both cameras and projectors, as well as film, being made entirely in this country, and we are sure readers of HOME MOVIES will be interested to hear the results we have obtained in our tests.

First of all, for the benefit of new readers, let us explain just what the 8-mm. system is. The method of taking is to load a special and very compact camera with a 25-foot length of special 16-mm. film, which is

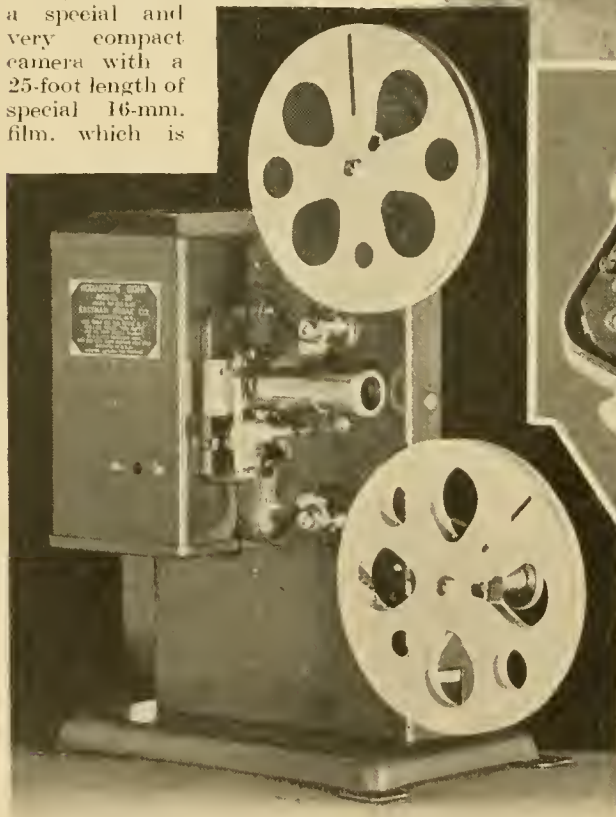
TRIALS OF CAMERA AND PROJECTOR



processing as usual. At the processing station, after the film has been developed in the usual manner, it is split down the middle and joined end to end, so that we now have 50 feet of 8-mm. film as against 25 feet of 16-mm. Moreover, as the pictures are only half the usual height, 50 feet of "Eight" occupies the same screen time as 100 feet of "Sixteen."

An interesting point about the new system is that the film, when ready for projection, has only one set of sprocket holes, these incidentally being twice as close together as usual.

Before writing this article we took out one of the new cameras and a roll of film for trial, and found it exceedingly compact, well finished and easy to handle. As will be seen from our photographs, the camera is much thinner than usual and having rounded corners



Above: The Camera in use. Below: The interior of the Cine-Kodak "8." On left: The projector ready for action

then exposed in an entirely new manner. Instead of the film moving forward after each exposure for the full distance of a 16-mm. frame, it moves only half this distance, and the picture is taken only *half* the normal height and *half* the normal width. This means, of course, that the new picture is a quarter of the size of that obtained in an ordinary 16-mm. camera.

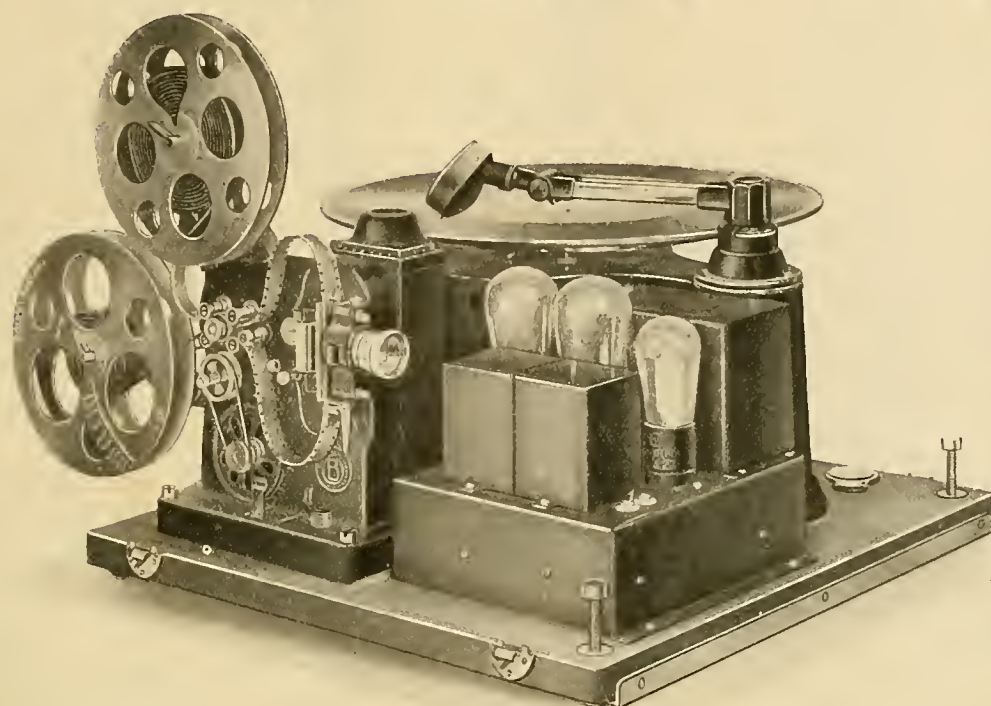
have run through both full and empty spools are removed from the camera. The full spool is now turned over and made to take the place of the spool which has just been emptied, the empty spool being used for the new "take up." The camera is closed, re-wound and another 25 feet of pictures taken down the remaining half, after which the film is sent for

slips easily into an overcoat pocket. The fact that only 25-foot spools are used is, of course, one of the reasons why the whole apparatus can be made so small. An excellent direct view-finder is provided, actually in the handle, which folds down neatly when not in use. A particularly good lens of a maximum aperture of $f/3.5$ is fitted, with the Kodak feature of a simple exposure scale.

The projector, which is also illustrated, is much smaller than might be suggested from our picture, as

(Continued on page 405)

THE PAILLARD-BOLEX SUPER SOUND SYSTEM



Load the machine.
Switch on.
Go and sit down and enjoy a show the like of which you have never seen!

Made by the House of Paillard, whose reputation is your guarantee

Such is the performance of the PAILLARD-Bolex Talkie. No fiddling, no trouble, none of those exasperating preparations and delays which usually mar the performance of a show.

Four machines in one, all built on a 19 inch square board, including Projector, Gramophone, and Powerful Amplifier, the only separate item being the loud speaker, which is placed behind the screen. So simple to work that a child can do it, the machine is loaded in a moment. **Synchronisation** is absolutely perfect, first class **reproduction**, beautiful **illumination**. Absolutely foolproof and trouble-proof.

SPECIFICATION

Projector (250 watt illuminant) for either Pathe 9.5 mm. and Kodak or any other 16 mm. films, thus permitting the projection of either size at their proper speeds, with or without musical accompaniment.

The projection of Talkie films, whether 9.5 mm. or 16 mm.

The use of the gramophone section alone, capable of working ordinary gramophone records at their correct speed or cinema records at 33 1/3 turns per minute.

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A demonstration will convince you. Write for name and address of nearest stockist.

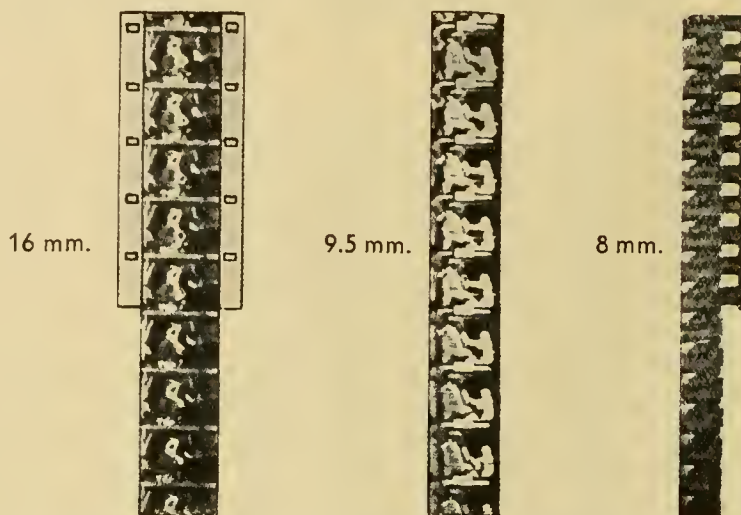
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Telephone: HOLBORN 4482

IT STANDS TO REASON



The above diagrams show 16 mm. and 8 mm. films, actual size, with sprocket holes partially cut away and 9.5 mm. film as it actually is, proving that in proportion to total film area 9.5 mm. has the largest possible area of any film used for Home Movies.

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NEW CINÉ APPARATUS

TESTED AND REVIEWED

This section is devoted each month to impartial tests and reports on cine apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment

The New Selo Film

IN our March issue we reviewed the new Selo "neg.-pos." film, and remarked upon the admirable quality obtained in our tests. This month we are reproducing two untouched enlargements made from the negative of our test film, from which readers will see that the claims for quality are well upheld. Technical data regarding these pictures is given beneath each of these reproductions.

Unfortunately, in our last month's notes, we made an error with regard to the price; our figures being for the ordinary pan, and not the new super-pan. The prices should have been those given in Messrs. Selo's advertisement, namely: 19s. for 100 feet, or 10s. for 50 feet without processing, with 13s. 6d. and 7s. 6d. for the 100 feet and 50 feet respectively as the charge for developing the negative and supplying a positive print on 100-foot spools. This price, it will be seen, is in accordance with the ruling prices for super-sensitive pan. film.

The makers ask us to point out that they are still supplying, when required, the orthochromatic stock at the usual prices.

Excellent Tripod Head

Good tripod heads for ciné cameras are rare. Although there are a few notable exceptions designers do not

seem to have taken sufficiently into account the requirements of a good head, which call for the highest degree of smooth action, steadiness and accuracy of control. It must never be forgotten that the tremendous magnification to which a cinematograph film

★
Unretouched enlargement from "Home Movies" test film of new Selo Super Pan. Film

Light: One Kodak Photo-flood in ordinary pendant above table plus the normal 100-watt lamp in the next socket. No reflectors, f/1.8 aperture

★
is subjected will unerringly show up the slightest vibration of either tripod or head.

K.P. Instruments have now produced a professional type of tripod head for amateur use, including several features for which we have previously

looked in vain. While it can be attached to any tripod by means of the ordinary fixing screw, it is shown in our illustration on a specially designed and ultra rigid tripod which the same company is also marketing for amateur use. The head itself is



made of a high grade non-corrosive aluminium alloy, and is more than strong enough to support firmly and rigidly the heaviest 16-mm. camera with a whole battery of lenses. The usual movements for tilting and panning are provided together with the necessary locking levers, but the special advantage of this particular head and one which will make a very wide appeal is the worm-driven panning device which removes every vestige of jerkiness from this movement.

Being British made throughout and with a particularly high level of workmanship, this tripod head will, we are sure, find a wide welcome particularly among ciné societies. The price of the head is three guineas and the stand four guineas. It can be fully recommended and is obtainable from K.P. Instruments, Aerial Works, Blackheath, London, S.E., or through your ciné dealer.

A New Splicer

As the cutting and editing of amateur films is one of the most fascinating branches of the art, a good splicer is an essential part of the amateur's equipment. The Cinea 16-mm. splicer illustrated herewith is a fitting companion for the admirable Siemens camera and Siemens projector which have already been reviewed in these pages. Somewhat unusual in shape, it is particularly



A further unretouched enlargement from the new Selo film. In this case the stop was f/3.5, and the light two nitrophots (500-watts each) placed at four and seven feet respectively from the subject. Notice the ample lighting of the background.



The Cine-Pilite Pilot lamp outfit

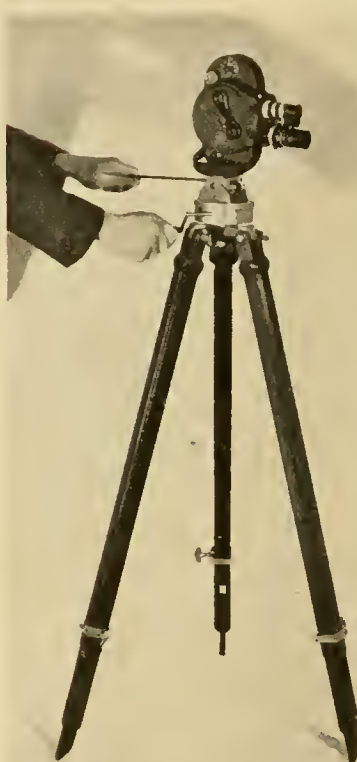
simple in use, the two broken ends of the film being laid face upwards in the guides, clamped, and placed under the cutter which, when brought down, cuts both ends at the same time. It might first be thought that this splicer gives a diagonal join, but actually a straight splice is formed. After the cutting has been done the left-hand film guide is swung to the front, a scraper frame brought down and the film scraped for the necessary fraction of an inch to allow for proper adhesion. After dry scraping the cement is applied and the right-hand film guide now slid to the front on its pivot, whereupon the pressure plate is pushed over and the join securely clamped. We have made a number of splices with this apparatus on different makes of film and in all cases a strong, neat splice has been made in a minimum of time. It is marketed by Cinepro, Ltd., and the price—£2 10s.—is quite reasonable in view of the high grade of instrument and the results obtained.

The Magnum Cine Pilite

The amateur projectionist does not operate his machine very long before realising the inconvenience of switching the room light on and off during reel changing. In almost all cases the room switch is the greatest possible distance from the projector and the continuity of the entertainment is

broken in a very irritating way if after every reel someone has to go across the room to switch on the light and then when all is ready switch it off again.

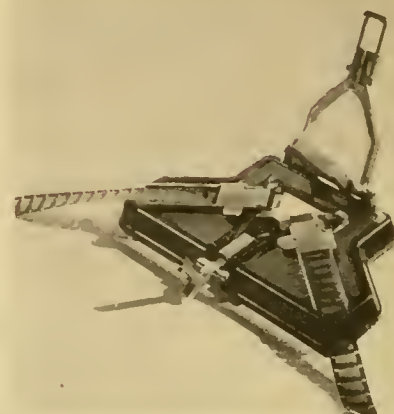
The Cine Pilite is designed to obviate troubles of this kind and consists, as will be seen from our photographs, of a small but substantial base carrying a small frosted bulb which gives quite sufficient light by the projector to change reels and re-thread. It is connected in the ordinary supply line through the projector and has two controls. One switch—that most used—is so arranged that on one side of its throw the projector is on and the pilot light



The new K.P. tripod head with worm-driven pan movement. The stand can be extended to nearly twice the height shown

off, and on the other the pilot light is on when the projector is off. While other pilot light devices have been produced before, the one under review has the additional advantage that by means of a separate switch the pilot lamp can also be put on *while* the projector is running. While it is not often desired that this should be done, there are times when it is particularly handy to be able to switch this light on and we think this additional feature is to be commended.

As a useful aid in preserving continuity of the home ciné entertainment, this device is to be particularly recommended. The price is 17s. 6d. and the makers are Messrs. Burne-Jones & Co., Ltd., Magnum House, 296, Borough High Street, London, S.E.1.



Cutting the film in the Cinea splicer

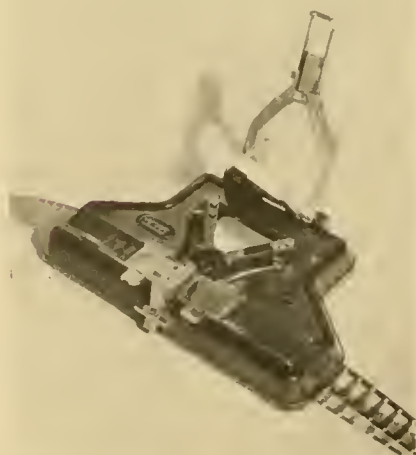
Colour Effects for 9.5-mm.

When projecting films very pleasant effects are obtainable by interposing, between the projection lens and the screen, coloured discs so as to give a tinted picture. Thus, a blue disc will give moonlight effects, green makes some seascapes pleasing, while yellow accentuates the sunlit effect of many scenes. Messrs. Burne-Jones & Co., Ltd., of 296, Borough High Street, S.E.1, have submitted to us the simple device, illustrated on this page, by means of which such colour effects are simply and quickly obtained on the standard Pathé Home Movie projector.

The device consists of a collar which is attached to the rim of the lens hood and an arm carrying the disc shown. There are five apertures in this disc, four carrying colour screens and the fifth being open. If the open aperture is in front of the lens hood then the projector acts in the normal manner, but a touch with the finger will bring into position any one of the four colours as desired. The device, which sells at 7s. 6d., is very well made, and although it is primarily designed for the Pathé projectors, the makers, we understand, supply a fitting for any other makes as desired. Our tests show that it works very well in practice and need not be detached from the machine once it is fitted.



The Burne-Jones colour disc for 9.5 mm. projectors



The cemented film clamped in the Cinea splicer

MR. BRUNEL'S WORK

WHERE TO SEE HIS FILMS

THE interesting and instructive series of articles which Mr. Adrian Brunel has written for HOME MOVIES has led a number of readers to inquire where examples of Mr. Brunel's own productions can be seen.

Mr. Brunel's next release is "A Taxi to Paradise," which was recently shown with great success at the Empire, the big Metro-Goldwyn Theatre, in Leicester Square. The cast includes Binnie Barnes and Garry Marsh. This amusing farce is a fine example of workmanlike filmmaking, Mr. Brunel shooting the whole picture in eight days. The April bookings include:—

Hippodrome Palace . . .	Lowestoft.
Regal	Chorlton.
Royalty	Richmond.
Playhouse	Hitchin.
Empire/Empress . . .	Wellington.
Arcade	Darlington.
Trocadero	Liverpool.
Regent	Hanley.
Grand	Llandudno.

Mr. Brunel has scored another success with "I'm An Explosive," which has just been trade shown. The

cast includes Eliot Makeham, D. A. Clarke-Smith, Gladys Jennings, and a discovery of Mr. Brunel's—Betty Hartnell, who is destined to go far. We will advise readers of the release date and bookings later.

THEY ALSO SERVE . . .



The Nawab of Pataudi—unable to play—films the Test Match with his cine camera

Study the advertisers' announcements in HOME MOVIES—they are full of useful information and interest

CINE KODAK "8" ARRIVES

(Continued from page 400)

the reels shown are not the usual 400-foot 16-mm. reels, but special Ciné "Eight" reels of much smaller size. The projector itself is very quiet running, easily threaded and of excellent illumination. No floor resistance is required, as the machines are made to run direct on any voltage from 100 to 250, the adjustment to the particular voltage being made by the dealer at the time of selling.

Our test film when projected to a size of 30 inches by 22 inches, showed that the film stock itself is of remarkably good quality, having a particularly fine grain and admirable tone rendering. Indeed, the pictures taken on this film are strictly comparable in quality with those obtained on the best 16-mm. stock in the 16-mm. size, and the illumination of the picture at the size given above is fully adequate for all purposes. The speed of the film is about that of the ordinary (not super) pan stock.

The prices of the apparatus are particularly attractive to the beginner in home movie-making, the camera being £9 17s. 6d. and the projector £9 9s. 0d. Film costs 10s. for 25 feet, and thus, on the basis of screen time, is the cheapest of all the systems. In the rivalry which is bound to occur in the coming months, we think the admirable quality of the film provided with the Ciné Kodak "Eight" will stand out very prominently.

BRILLIANT SCREEN PICTURES WITH SUPERIOR DEFINITION

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PLASMAT F/1.5

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In interchangeable mount for Pathe De Luxe Projector. An enormous picture can be shown in a very small room without the aid of a more powerful illuminant.

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In focussing mount. £27 10 0

MEYER TELEPHOTO ANASTIGMAT F/3

In focussing mount and matched finder.

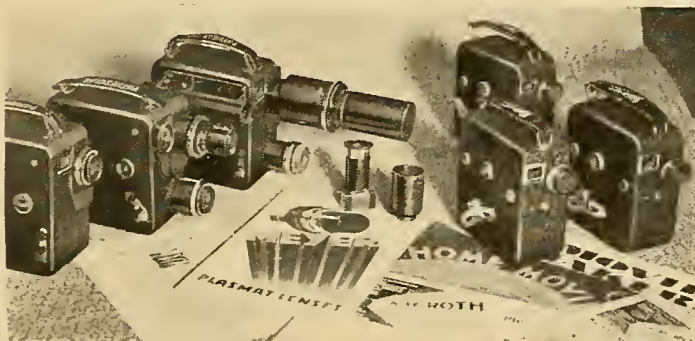
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Your own Camera converted into an interchangeable focussing mount model. £4 15 0

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£10 10 0

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PRODUCING A FILM

(Continued from page 393)

which go to make a good Editor are concerned. He is still an artist in strips of celluloid.

Titling

Of all the jobs I've ever had that of titling recalls the happiest memories. Perhaps because it is the last task of all in preparing a silent film for exhibition. Part of the attraction is that you can do it anywhere—in bed, on a bus, in the bath, in a café, in your study or even in the cutting room. With three others I have worked for five hours on one title, but the finished article was a continual pride and joy to us, even if no one else noticed it—and that is to be desired in titles. I remember that title—it was a continuity or bridging title between two sequences and began by being 58 words long! Since 40 words is about the maximum one can read comfortably on a large screen, you can imagine we had a considerable task before us, particularly as we were aiming at a maximum of 20 words. We had so much to convey and to consider; we had to make points clear, we had to recall what had passed, we had to hint at the future without forestalling our plot, we had to suggest a lapse of time, we had to clear up an unpalatable point in the story—and above all, we had to do this in simple, flowing, easily read and easily understood words. At last, by putting the title into two short paragraphs and by having some of the words in capital letters, we achieved a masterly title of 19 words.

Be Brief!

In this story of that experience you have almost the whole of the art of Titling. You must be brief—in my view even 19 words is on the long side even for a continuity title and it is certainly so for a spoken title. (I have often been guilty of exceeding this ration, but unfortunately I was also rationed for time in my work.) You must be *clear*—you *must* be clear; no long words, no obscure words, no words that are difficult or confusing *visually*. Your titles must carry your story on, they must help your pictures, they must link your sequences, they must make plain or they must deceive and they must never be redundant statements which you illustrate in pictures immediately after. "John decides to go to Africa" is obviously hopeless as a title, unless perhaps there is a surprise or a contradiction in the scene that follows.

Your scenarist will, of course, have titles in the script and most of these you can insert with a few improvements before you have finished with your editing. Such titles, which are called "scratch titles," can be rough and ready affairs, typed on sheets of paper. They are enormously helpful while editing, but the chances are you will be able to improve 75 per cent. of them at least when you are free to concentrate on the Titling.

The requirements I have outlined refer primarily to continuity titles; spoken titles may involve most of the considerations I have suggested, but first and foremost must they be brief and few. If your Director has carefully watched the artists and prevented unnecessary dialogue, the number of your spoken titles will not present much difficulty, but reducing the number of words to half a dozen or a maximum of, say, a dozen is going to give you a lot of hard but very pleasant puzzling. If you will remember to write dialogue instead of literary sentences, you will almost automatically find the length of your titles reduced in some respects. For instance, "I will—I will not—I would—I would not" can often be abbreviated to "I'll—I won't—I'd—I wouldn't."

Spoken Titles

When inserting spoken titles into the print of your film, you should cut out all the speaking shown in the picture, with the exception of a fraction at the beginning and at the end of each speech, but when cutting your negative I would advise you to preserve all your cut-outs in case you decide to post-synchronise recorded dialogue in another edition of your film. If you already have a mind to post-synchronise or dub dialogue on to your picture I would recommend your doing without separate *inserted* titles altogether, and instead superimpose titles at the bottom of the screen, as is done with foreign talkies. As a matter of fact, I am not certain that this may not become the eventual technique of silent pictures so far as spoken titles are concerned. The principal objections to silent films used to be the interruption of the pictures in the middle of a scene in order to insert a spoken title. I would strongly recommend the very serious consideration of the superimposed spoken title by all makers of silent films.

Importance of Type and Setting

Personally I rather like old German type, but not to read and certainly

not on the screen; Elizabethan handwriting can be pleasant to look at, but it is not particularly legible. In choosing the type for your titles, therefore, you should aim at something that is, first of all, *clear* and then, as your second consideration, a type that is pleasing to the eye.

If your title cards are hand-inscribed, I would advise you to avoid all flourishes and banish all ornamental borders.

A double-sized initial capital letter at the beginning of a continuity title can be effective, so long as it is plain, but you should certainly not use anything of the sort in a spoken title.

Stick to one type throughout your titling, except where for emphasis and for a foreign word you may decide to use italics. Perhaps it is a safer rule to reserve your italics for foreign words and use capital letters to emphasise a word—or underline it. On the whole I have found the use of capital letters the best way to make a word stand out on a title.

Title Cards

I think I cannot do better than illustrate the possibilities and varieties in typesetting by giving reproductions of various title-cards, which I am able to do through the courtesy of Studio Film Laboratories, Ltd., the firm of title experts. Study these title-cards, and when you give your title-lists to the printer or inscriber, set out on quarter sheets of quarto paper how you want your type arranged.

We have now come to the end of this brief survey of the technique of film production. I have left several technicians to look after themselves: the Cameraman and the Recordist have any amount of literature dealing with their work. I apologise to the Art Director, the Make-Up Man and the Costumier for paying so little attention to them—I am sorry, but I don't know a thing about their work, though I have often been ignorantly critical. As for what I have dealt with, I have tried to set down what I have picked up from experience. There is no School of Cinematography, so that there is no particular plan or method for me to follow. I have just taken you through the principal processes of production chronologically. I hope you will enjoy the work. "Good shooting!"

NEXT MONTH :

"HOW TO TAKE YOUR CRUISE FILM"

By Adrian Brunel

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HOME MOVIE OPPORTUNITIES for APRIL, 1933.

APRIL			APRIL		
1	University Boat Race	PUTNEY TO MORTLAKE.	14	Good Friday.	
1	Point-to-point meetings.. ..	FARRINGTON, near ALTON; MORPETH, PENDLEFOREST, AVON VALE, MID-KENT.	14-17	Esperanto Congress	OXFORD.
1	Scotland v. England (Soccer) ..	GLASGOW.	14-18	Open Lawn Tennis Championships	SCARBOROUGH.
1	Motor-race meeting	SOUTHPORT.	14-18	International Hockey Festival ..	FOLKESTONE.
1-3	Scottish Sporting Car Club's Highland Trial.		15	Royal Navy v. Royal Air Force (Soccer).. ..	LONDON.
1	England v. Ireland (hockey) ..	LONDON.	15-17	Racing	KEMPTON PARK.
2	Passion Sunday.		15-16	Boy Scout Conference	EDINBURGH.
2	University A.C. Car Trial ..	CAMBRIDGE.	16	Easter Sunday.	
3	Hunter Trials	MELTON MOWBRAY.	17	Racing at	KEMPTON PARK, TORQUAY, and BIRMINGHAM.
4-6	Race meeting	NEWMARKET.	17	Point-to-points	GENERAL.
4	Point-to-point race meeting ..	BERKELEY.	17	Probable opening of session of Shakespeare's plays	MEMORIAL STRATFORD-ON-AVON.
5	A.B.A. Championships (boxing)	ALBERT HALL.	17	London Van - Horse Parade ..	REGENT'S PARK.
5	Point-to-point meetings.. ..	HURSLEY and SONNING.	17	"Pace-egging"	NORTH OF ENGLAND.
5-6	Steeplechase race meeting ..	CHELTHENHAM.	17	"Hare-pie scramble." And other ancient customs	HALLATON.
6-8	Professional Invitation Golf Tournament	ROEHAMPTON.	17	Open race meeting for cars ..	BROOKLANDS.
7	Point-to-point race meeting ..	HEYTHORP.	18-20	Spring race meeting	EPSOM.
8	Royal Navy v. The Army (Soccer)	HIGHBURY.	19-22	Spring Lawn Tennis Tournament	FELIXSTOWE.
8	Point-to-points in several centres.		20-22	Open Golf meeting	SANDOWN, ISLE OF WIGHT.
9	SUMMER TIME BEGINS.		21	Second Spring race meeting ..	SANDOWN PARK.
10-13	Public Schools Rackets Championship	QUEEN'S CLUB.	23	St. George's Day.. ..	GENERAL.
11-12	British Carnation Society's Show	HORTICULTURAL HALL.	25-26	National Hunt Steeplechase meeting.. ..	PUNCHESTOWN.
13	"Maundy Money" distribution —old custom	WESTMINSTER ABBEY.	26	Two Thousand Guineas Event ..	NEWMARKET.
13-17	Ancient custom of Tombland Fair	NORWICH.	29	Cup Final (Soccer)	WEMBLEY.
			29	Motor-cycle racing	LONDONDERRY.
			DURING THE MONTH:		
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News of Ciné Societies

EDITOR'S NOTE.—"Home Movies" will be glad to publish each month particulars of the activities of the British Cine Societies and their future plans. For inclusion in our next issue reports should reach the Service Manager not later than 13th April. "Stills" suitable for publication are welcomed

BEC CINE CLUB. Hon. Secretary, J. Newby, Bec Literary Institute, Bec School, Beechcroft Road, S.W.17. As a result of a ciné show and two lectures, one on "Film Technique" by Dr. L. E. C. Hughes, and one on "Film Production" by Mr. Baxter, Assistant Director, Gaumont-British, a ciné club has just been formed. It will be conducted under the joint direction of Marion Lord, L.R.A.M. (Eloc.) and C. L. Diplock, L.R.A.M. (Eloc.). Weekly meetings, commencing in the middle of April, will be held at the Institute. The club has the advantage of starting its work with a good organisation, good experience of stagecraft, together with lighting and other gear. In the first instance film experience will be gained with 9.5-mm. stock. The secretary would be glad to hear of a local cameraman to assist with productions.

BIRMINGHAM CINE ARTS CLUB. Manager, F. A. Inshaw; Hon. Treasurer, Miss E. Hart; Hon. Secretary, S. W. Inshaw, Railway Tavern, Kenwicks Lane, Sparkbrook, Birmingham. This society has just been formed, the first meeting being held on February 24 at St. Christopher's Hall, Springfield Road, Mosley. We intend to use 9.5-mm. stock and shall be pleased to hear from any young people (up to the age of 21) who are interested.

We are holding a dance on Monday, April 10, tickets for which, price 1s. 3d., may be obtained from D. Pettitt, 44 Brandon Road, Hall Green, Birmingham.

The secretary will be pleased to hear from other clubs with reference to hiring their films.

CROYDON AMATEUR FILM CLUB. Hon. Secretary, John E. Reinhold, 36 Morland Road, Croydon. We are pleased to report that work is proceeding apace on the conversion of our studio, a few details about which may be of interest. When finished, we shall have "shooting" space 33 feet by 19 feet available, as well as dressing rooms and an independent projector and cutting-room. We shall have about 10 kilowatts of light available on the set and should we desire to do any "exterior interior" sets, we have a large piece of land adjoining the studio upon which, if necessary, a "permanent street" could be built.

Our films will be known as "Parkhill Productions," and by the time this appears in print we shall have commenced the first of these under the name of "The First Offence."

Our object is the general furtherance of the amateur ciné movement in this district, and we wish to encourage the individual worker, quite apart from our organised activities as a club.

We should be glad to hear from any clubs willing to loan films (9-mm. or 16-mm.) for exhibition at our club meetings, which take place every Thursday. Anyone interested in joining the club, either on the acting or technical side, should communicate with the hon. secretary at the above address.

EASTERN AMATEUR CINE SOCIETY. Hon. Secretary, C. Packman, 18 Margery Park Road, Forest Gate, E.7. The above society has existed for two years. Last month, owing to a special request from certain members, it was found necessary to reorganise; this has now been done and vacancies exist for new members, ladies especially. Still photography has been included and monthly competitions will be run in connection with this particular branch. Membership fees are now 5s. 6d. per quarter and a levy of 6d. per member when a film is being made.

We have just accepted an offer to make a film for the Bethnal Green and East London Housing Association, while the society's film, entitled "Alias Gentleman Jim," directed by C. Packman and photographed by Tom Firmin and Gilbert White on 9.5-mm. stock, is now in the rehearsal stage.

HAMPSHIRE HOUSE PHOTOGRAPHIC SOCIETY—CINE GROUP. Hon. Secretary, J. Radford, 30 Avonmore Gardens, W.14. This Group has now completed an ambitious programme of technical lectures, including a demonstration of Processing by Ciné-camera of the *Film Weekly* lectures on "Scenario Writing," "Titles," and "Uses of Colour Filters," by Leslie Wood, J. Radford and J. A. Hall, A.R.C.S., B.Sc., respectively.

The Group is at present arranging its first film, which will be a documentary film dealing with the activities of the House Photographic Society, and the making of this will probably occupy most

of the summer. Another production, at present only in the scenario stage, will deal with the emotions of a man buried alive, being based on the famous prelude in *C sharp major*.

We should like to take this opportunity to inform readers that we do not require any actors or actresses. This group is more concerned with the technical side of movies and invites application for membership from those who are interested in directing, filming, make-up and scenario writing.

A big public showing of amateur films will be held early in May, during the society's annual exhibition of Pictorial Photographs. Admission to this show will be free, as is admission to the society's exhibition (April 28 to May 7).

INDEPENDENT MOTION PICTURES (AMATEUR). Headquarters, 79 Teddington Park Road, Teddington, Middlesex. This unit has just been formed and we claim to be the first amateur group in the world successfully to record sound and dialogue on 9.5-mm. film. This system of recording has been evolved in our workshops. The sound is recorded on separate film from the picture and carries 60 feet of sound to every 30 feet of picture, as the sound track is carried up one side of the perforations on 9.5-mm. stock and down the other. Synchronising is carried out by means of a special electrical coupling between projector and sound reproducer. Other technical equipment includes an electric camera in sound-proof blimp taking 150 foot spools, and a tracking dolly having every movement of the professional type is under construction. Our first talkie, "Week-End Film Stars," is now in production.

One short film, which forms the nucleus of a local newsreel, has been completed and "stars" Miss Dorothy Bartlam, who is seen presenting prizes at a local talent contest recently held at the local cinema. Although the stage lighting was very poor, excellent results were obtained, using Gevaert 9.5-mm. stock in a Ciné Nizo camera with 1.5 lens.

Two films are in production: "Week-End Film Stars," already mentioned, is an attempt to film every side of the amateur movement in this district; details of the second film, "Hustle," were given in the August number of HOME MOVIES. Edward

(Continued on page 411)



Members of the Norwich Amateur Cine Society pose for a "still"

CINE SOCIETIES

(Continued from page 408)

M. Hunter is directing, F. W. Prime is in charge of the camera work, and the leading part is being taken by Miss Mabel Hamer.

We would like it to be fully understood that this new unit has not been started in opposition to the already existing Teddington Society. The object of the group is to produce pictures of the experimental and "highbrow" character which the ordinary society, owing to its large membership, cannot produce. I.M.P. has its own permanent staff of technicians, but artistes will be chosen from the local film and dramatic clubs. Marcus C. Hunter, who directed "The Lost Scarab" for T.A.F.P., has been "signed up" to direct one picture for I.M.P.

All communications should be addressed to the Production Manager at the above address.

ISLE OF THANET. The formation of a ciné society working chiefly with 9.5-mm. film has been suggested for this area, with the objects of showing and producing amateur films with mutual help. Will all interested, with or without apparatus, communicate with J. Edwards, 30, Harbour Street, Ramsgate, Kent.

KILBURN AND BRONDESBURY AMATEUR MOVIE SOCIETY. Studio and headquarters, St. Anne's Hall, Salisbury Road, Brondesbury, N.W.6; Treasurer, C. C. Lucy; Assistant Secretary, Miss M. St. George; Hon. Secretary, C. F. W. Dickens, 1, Harvist Road, Kilburn, N.W.6.

Although the society did not send in a report last month, we have by no means been slack. Our second production, entitled "All is not Gold," is now finished, and has been a success. It was written and directed by A. B. C. Denman, assisted by

C. F. W. Dickens, the photography being by A. D. Frischmann.

On February 25 the society held their first dance for members and friends, and during the evening our first two productions were presented. The first, "The Mistake," had no titles but a running commentary was given over the microphone, while "All Is Not Gold" was accompanied by special music and sound effects produced on apparatus kindly loaned by Mr. H. Cape. The cameraman took some excellent "shots" of the band, cabaret and dancing, which came out remarkably well and are very interesting.

The society has now at its disposal the scenery and property of the late "Apex Motion Pictures." It may interest readers to note that our studio accommodation is very large, the space for sets being over 50 by 20 feet, and the flooring is excellent for tracking "shots." With the new lighting it will be possible to undertake big things.

We are now waiting to start on another large picture, but in the meantime we shall take a few small reels of comedy and action. The society is urgently in need of a good scenario to work on.

Our meetings take place on alternate Tuesday and Wednesday evenings at St. Anne's Hall. On projection nights we are able to show the latest releases through Mr. H. Baker, who lets us have the use of his library at special rates. The subscriptions are now £1 ls. and 10s. 6d. per year, payable half-yearly or as desired.

LION AMATEUR CINEMATOGRAPH SOCIETY. Hon. Secretary, John L. Rogers, Briarwood, Tilehurst Road, Reading. The aims of this society are to produce short films on 16-mm. stock. We have our own theatre, which holds about 18 people and is fitted up on the lines of a modern picture

theatre. Unfortunately we have only one ciné camera at the moment and are rather handicapped by not having enough actors.

We are at present producing "The Man in the Road"—a short drama-comedy—and have one or two small parts vacant. The secretary will be pleased to hear from anyone who is interested.

LONDON AMATEUR FILM CLUB. Hon. Secretary, Miss M. Jasper, 42, Fentiman Road, S.W.8. The whole of the interiors of "Penshine Pansy" are now complete, the principal sets consisting of a bedroom, a servants' hall and a baron's study. We have been working on the production all the winter and are now awaiting some fine weather to take the exteriors. Meanwhile an "outing" is to be arranged for the benefit of 9.5-mm. workers, which is expected to result in a film of some part of London. Mr. Wright has kindly offered prizes for the best 9.5 and 16-mm. films taken during the year. The conditions are not yet fixed, but the prizes will probably be suitably designed plaques.

A 16-mm. projection night was arranged last month, when by kind permission of Messrs. Crookes Laboratories we were able to see two scientific films made for them by Messrs. Kodak. One of them was in colour and both were very interesting. Comparing a film made by one of our members from purely a colour photographic point of view, the amateur film was voted the best; but we all agreed that colour cinematography has a long way to go to attain perfection.

METEOR FILM PRODUCING SOCIETY. Hon. Secretary, Stanley L. Russell, 14, Kelvin Drive, Glasgow, N.W. Studio, 231, Sauchiehall Street, Glasgow. A series of social evenings is being held in the studio on the first and third Tuesday of each

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month: these take the form of either lectures or displays of films. Visitors are welcomed at these meetings and local cine enthusiasts are invited to attend. At the first meeting a number of films were shown, sponsored by the Scottish Travel Association. English readers of HOME MOVIES may be interested to know that these films have been taken with a view to stimulating interest in Scottish holiday centres and are available on loan free. Application should be made to the Scottish Travel Association, Edinburgh.

Sunday shooting has been taking place regularly and "Intrusion" is now in the editing and cutting stages, except for one or two additional shots deemed advisable after assembling the film as originally taken.

The society contemplates making a film of Glasgow and another of the Burns country, both on 35-mm.; and one or two Scottish scenes on 16-mm.

On March 5 the society's chairman, C. J. Strain, gave a most enjoyable lecture on "Cinematography as a Hobby" to the members of the Glasgow Film Society. Other recent activities include a visit to the Theatre Royal, Glasgow, to film a speciality dance by a troupe of the Tiller girls; this is to be included in the Meteor Movie Magazine No. 2, which will be ready shortly. Members who have any contributions to offer for this newsreel should send them in now.

MR. PAUL BURNFORD, "Rosemary," West Heath Road, Hampstead, N.W.3, is anxious to form a society for the revival of silent films and for the making of amateur films on 16-mm. stock, chiefly of a technical nature. He will be glad to hear from anyone interested.

NEWCASTLE AMATEUR CINEMATOGRAPHERS' ASSOCIATION. Hon. Secretary and Treasurer, H. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne. Projection programmes of recent fortnightly meetings have included films produced by Pinnacle Productions, Edinburgh, A. G. Greaves (Kodacolor), and J. Denton, also films loaned by the Amateur Cinema League of America.

Arrangements for photo play production during the coming months are going ahead, and in addition a special feature is being made of one of the association's activities, which is the production of a film record of events of special interest or importance occurring in the district during the year.

Members are going to spend the Easter week together on a filming outing to Keswick.

NEWMARKET AMATEUR CINE SOCIETY. Hon. Secretary, Miss G. C. Emery, 8, Exeter Road, Newmarket. We are glad to be able to report that the above society has made considerable progress during the past month; membership and enthusiasm are still definitely increasing.

Thanks to the able work of Mr. M. Griffiths, our Director, and Mr. W. T. McGlone, our Cameraman, and to the co-operation of all the members, the society's first film "Suspicion" is now completed and was shown in Newmarket and neighbouring towns during March.

A comedy written by Mr. M. Griffiths is now being made, the principal characters in this being as far as possible members who played a less active part in the last production.

The society hopes to have three 16-mm. films ready for hire by May 1 and will be interested to hear from other societies willing to exchange films.

NORTH LONDON CINE SOCIETY. Hon. Secretary, M. Williams, 7, Woodberry Down, N.4. The inaugural public meeting of this society was held on March 14, and was attended by over 30 people. The

films shown included one of a camp near Felixstowe and another of a holiday in France, both taken by Messrs. C. and R. Allison, while Mr. S. B. Bateley kindly lent the society a film of a tour in Switzerland which he took in 1928.

We hope that our membership will increase considerably as a result of this meeting, but we are eager to get still more members of the enthusiastic type. The secretary will be pleased to give full particulars to anyone interested.

NORWICH AMATEUR CINE SOCIETY. Club room, 11, Thorpe Road, Norwich: Hon. Secretary, H. P. Dun, 291, Sprowston Road, Norwich. A working committee has been formed of four members and as so far our meetings have only been attended by 12 or 14 members, the committee are meeting to discuss plans for some sort of production in order that we may feel we are actually doing something. A scenario will then be prepared and "shooting" commenced. Arrangements are being made for the loan of other societies' productions—some having already been booked for future meetings.



Finishing the Group's cine screen—a wooden one with a flat white surface. (The Hampshire House Photographic Society Cine Group)

Lady members are badly needed, the entrance fee being 2s. and the yearly subscription 5s. An entrance fee of 2s. 6d. for members is payable in addition to the annual subscription of 7s. 6d.

Demonstrations of members' and Library films have been given with the Home Movie model and the New Pathé 200-B. projector. Interesting comparisons were made by projecting the 200-B. machine on a silver screen and a standard 35-mm. projector. These were then reversed and a linen screen used—the results being interesting and noted by members.

A demonstration of 16-mm. apparatus has been arranged for early in May.

SEEALL FILM SOCIETY. Hon. Secretary, J. Gordon, "Bordersmead," Loughton, Essex. We have been hard at work for the last month on the adaption of the story "The Girl From Nowhere," specially written for the society by N. F. Rowlandson, who will probably undertake the task of cameraman during the production. It is to be produced on 9.5-mm. stock, the feminine lead will be taken by Elizabeth Gordon, and

it is to be directed by John Gordon. It will go into production on April 1 and we hope to finish it by the end of the month.

We have just added two 2,000 c.p. arc lights to our collection of "inkies" and we hope that this will enable us to produce fairly ambitious sets with P.S.P. stock. Our projection room and theatre has also been rebuilt under the guidance of Mr. Norman Carr and now bears rather a futuristic design.

SHREWSBURY AMATEUR CINE ASSOCIATION. Hon. Secretary, C. W. Clews, 27, Wyle Cop, Shrewsbury. Considerable progress can be reported by this newly formed association, and among the members enrolled the association has been most fortunate in securing a technical adviser and director of productions. Preparations are in hand for the production of the association's first film which will be based on "Shrewsbury."

A very successful projection meeting was held at the beginning of March at which there was a large attendance, the films shown being "The Cabinet of Dr. Caligari" and "Captain Blood," kindly lent by Mr. B. G. D. Salt. Studios and projection room, etc., have been secured for the association and will be open to members and others interested on Thursday, April 13, from 7 till 10.

The association still requires members, and everyone in the district who is interested in amateur cine work is cordially invited, a special invitation being extended to ladies. The owning of apparatus is not a necessity and the lack of it should not deter any prospective members; the membership fee is 10s. 6d. per annum; associated membership, conferring limited privileges, 5s. 6d.

Will any societies having films of their own production for loan kindly get in touch with the secretary at the above address?

TRENT CINE CLUB. Hon. Secretary, Norman F. Dakin, 74, Bobbers Mill Road, Nottingham. This club is now a well-organised and flourishing concern. On February 27 we held an exceedingly enjoyable meeting, at which two of our members, Mr. Sitchfield and Mr. Smedley, showed excellent holiday films; the former showed a 16-mm. production of a Mediterranean cruise on the "Orford" and the latter a 9.5-mm. of a cruise on a rather smaller boat on the Broads.

On March 13 we held an equally enjoyable and instructive meeting, at which Mr. Newton Smith, of Kodak, Ltd., gave a lecture and demonstration of Kodak films, etc.

We are still increasing our numbers, but there are always vacancies for members. Will anyone interested please communicate with the secretary at the above address?

CAMBRIDGE PHOTOGRAPHIC CLUB—CINE WORKERS. Hon. Secretary, Arnold Darlington, 55, Montague Road, Cambridge. Preparations are now in progress for the forthcoming Film Night to be held on April 18, when the members of the Cine Section are to give a display of their work to the rest of the Cambridge Photographic Club. The films, whose standard is unusually high, are to be scored with a musical accompaniment of works by Wagner, Grieg, Mendelssohn and Dvorak.

(Continued on page 413)

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By means of this exhibition it is hoped to reveal the beauties of cinematographic art to the more sceptical "still" photographers.

The secretary wishes to take this opportunity of reminding cinematographers that particulars of entries for the annual competition next month should be handed in as soon as possible. The successful films will be shown at the Guildhall during the club's exhibition early in May.

CAMBRIDGE UNIVERSITY CINEMA SOCIETY. Headquarters, 13b, Ram Yard Cambridge; Hon. Secretary, R. N. Warington Smyth, 27, Trinity Street, Cambridge. The society has had a most successful term. The following lectures were delivered before the society and drew the large audiences which their quality and interest justified:—

V. C. BUCKLEY .. "A Visit to Hollywood."

IAN DALRYMPLE .. "The Cutting Room."

RUDOLPH MESSELL "The Way of the Soviet Cinema."

ANTHONY ASQUITH "Cinema."

LEONTINE SAGAN .. "German Theatre and Film."

H. J. R. LANE, M.A. "Slow Motion in Time and Its Implications."

The policy of allowing non-members to attend single lectures on 1s. 6d. tickets has been amply justified by the results; and it is clear that a growing number of people in Cambridge are seriously interested in the cinema.

Production has continued up to schedule on the documentary film record of the building of the new University Library, which the Rockefeller Trust have endowed. No lectures will be arranged for the Easter term, and full advantage is to be taken of the summer days for production. Produc-

tion will continue on the Library film previously mentioned; while a new fantastic film, the story of Pygmalion, is to go into production at the beginning of the term. Expert services have been engaged in Maurice Harvey as Director, Gerald Pringle playing Pygmalion, Geoffrey Wright and Humphrey Bourne as Art Directors, and, we hope, Whitney Straight as Cameraman. This film, which has only two characters, is to be entirely without dialogue and a specially written piece of music will be post-synchronised. Besides these two films a 9.5-mm. production of a less serious nature is to be undertaken. This will give members some valuable experience without much expense to the Society's funds. It will be made on a suitable piece of ground kindly lent by Mr. Rottenburg.

It should also be mentioned that there is an opening in Mr. Openshaw Higgins' unit for members to get experience in news reel work.

SALFORD CINE SOCIETY. Hon. Secretary, K. W. Kenyon, 10, Seedley Terrace, Pendleton, Salford, 6. At an enthusiastic meeting held in February this society came into being; and with an assured membership of eleven and numerous prospective members we feel ready to start upon an ambitious programme.

Meetings will be held on alternate Mondays at the above address, commencing at 7.30 p.m. All interested in any branch of ciné work (technical, production or acting) should write to the secretary at once, as it is hoped to start producing in the near future.

The annual subscription is £1 1s., or 2s. per month; and for lady members, 15s., or 1s. 6d. per month.

The secretary will be glad to hear from any amateur society prepared to loan films.

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Celfix House

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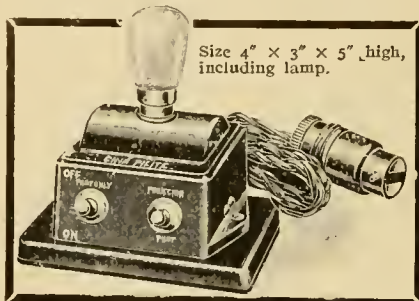
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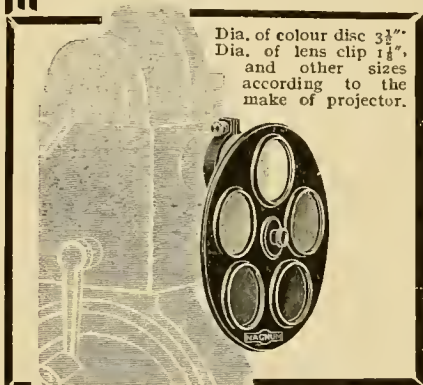
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PRICE, in Walnut Bakelite, complete with Pilot lamp, Cord with Combined Adapter and a two-pin plug, **17/6**



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The model illustrated is suitable for the Baby Pathescope; other models are available for all types of projectors having the necessary space for the colour disc.

PRICE, Instrument black finish, complete and ready for use **7/6**

Obtainable from all high class Cine dealers and stores, or direct. Write for lists of these and other Magnum products.

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296 Borough High Street
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**'MAGNUM means
Better Movies!'**

INTERIOR SETS IN THE GARDEN

(Continued from page 387)

Then there are lighting possibilities. If you allow a sunbeam to stream through the window keep an eye on the time, or it may shift before the scene is completed.

Dusk and moonlight effects are possible in broad daylight by simply stopping down the lens aperture, and so underexposing. A couple of stops will be about sufficient.

A little thought will reveal wide possibilities with the simplest properties. An effect of a fully furnished room is attained by placing chair backs or corners of other pieces of furniture just in front of the camera. They will fill the scene more effectively than many background pieces.

Again, psychology is often conveyed in a setting. Since an untidy person would occupy an untidy room, clothes carelessly thrown across her bed or chair would tell the audience much.

Some art directors seek to reflect the mind states of a character in his or her surroundings. That can be done as effectively with simple as with elaborate furniture.

Flashes or actual scenes will in all cases add conviction to these garden "interiors." In "Ten Modern Commandments," there was the situation of a man locked in his bathroom—set, of course, in a studio. When he rushed to the window to look out, there was cut in a flash of the street full of traffic far below. It quite created an illusion that the bathroom was on the top floor of the building.

It may be necessary only to ask an artist friend to design a simple drop background to be seen through a window, but it would be better to insert an incident such as a character going to open a window, and peeping out—to see the street.

Such exterior sets as I have described look scrappy to the human eye, but the camera's eye has a narrower field of vision. Like a horse wearing blinkers, it covers only a rectangle, exact and clearly defined.

Be careful, therefore, to frame the picture correctly. Make sure your view in the finder does not overstep your set to include trees or struts. But a slight slip of the camera tripod may bring into view an unwanted corner.

To American Readers

"Home Movies" is now obtainable from

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These Films are in good condition and are from 10/- per reel. Take the opportunity while they last.

A number of S.H. PATHESCOPE CINÉ CAMERAS and PROJECTORS at give-away prices. Some of the Projectors have had very little use, having been used for Hire purposes only. Single Claw Model from £1 15 0, Double Claws from £3 10 0, H.T. CAMERAS from £1 10 0, S.H. CAMERA B's from £4 10 0.

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YOUR CINÉ QUERIES ANSWERED

Free Service for Readers

Is there a ciné problem bothering you? Have you some difficulty in which you would like expert help? Do you want to know where to obtain certain apparatus and what it will cost? HOME MOVIES is at your service in this and many other ways.

Address your query to: The Service Department, HOME MOVIES, Messrs. George Newnes, Ltd., 8-11, Southampton Street, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post.

SPECIAL NOTE.—Owing to the rapid growth of the circulation of "HOME MOVIES" and the large number of queries now sent in, readers are asked to limit the number of questions in one letter, so as to enable an early reply to be sent.

F. W. P., Loughborough, writes: "As an amateur photographer of long standing, I invariably find that I get much better results by processing and printing my own 'still' films. I have recently taken up cine photography with 16-mm. film, and I am wondering whether I should get better results and incidentally save money if I processed my own film."

Answer.—There are two separate and distinct questions here. Taking first of all the question of saving money, this depends on the kind of film you use. Agfa, Kodak, and Bolex films are sold at a price which includes free processing, a film ready for projection being delivered to the customer a few days after the exposed negative is sent to the processing station. Messrs. Selo, Ltd., can now supply their negative film on spools without right to development and printing service for 12/6 for 100 feet, or 6/6 for 50 feet and the super-speed at a slightly higher rate. Gevaert 16-mm. film is also sold on the same basis at 13/6 for 100 feet ortho, or 17/6 panchromatic, with 7/6 and 9/6 respectively for the 50 feet reels.

The cost of development of pan. film is about 3/- per 100 feet, so that the saving, if any, of developing alone is small, particularly as large quantities of solution must be used which is only economical when a large number of reels are being developed.

Processing, as carried out by the big firms, is now of a very high standard and so far as the 16-mm. reversal film is concerned we would have no hesitation in saying that it is impossible for the amateur to obtain results comparable with those given by Agfa and Kodak. What you are overlooking, however, is that although it is practicable, if tedious, for the amateur to develop 50 feet and 100 feet lengths of 16-mm. negative film, the actual printing requires a special machine and there is again the question of purchasing the right positive film and developing it.

Processing short lengths of positive film which have been used for the taking of titles is quite practical at home and very

many experienced amateurs do this themselves, but as far as the ordinary run of film is concerned, we would strongly recommend you to get it done professionally.

It is rather a different matter, however, with 9½-mm. orthochromatic film. The 30-foot lengths are not too long to handle on home apparatus and home processing by the reversal system is by no means difficult for one, such as yourself, who has had experience in still photography development work.

H. V. H., Farnborough, asks: (1) What is the minimum number of watts for interior work? (2) What is needed, as to lighting, for exterior work? (3) What make-up is needed for film acting?"

Answer.—(1) This is a very broad question and the answer depends on many factors. The light required depends upon (a) the area to be illuminated; (b) the kind of illumination (for example, in some dramatic work a few high lights and much deep shadow is most effective, while in comedy work it is usual to give full illumination to the whole scene); (c) the speed of the film; (d) the lens aperture used; (e) the colour of set and costumes and reflecting power of the walls. To give you a very rough guide, if you use an f/1.8 or f/1.9 lens and super-sensitive film, such as Kodak Super-sensitive, Acfa Novopan or the new Super-speed Selo, then two 500 watt lamps of the Nitrophot type in reflectors should enable you to get good illumination of a medium shot including three or four people.

(2) It is impossible to answer this in a few words. Everything depends upon the area to be illuminated and the kind of lighting. As you have no benefit of the reflecting power of walls and ceilings in external shots and as such shots usually embrace a fairly large area, several thousand watts would be the minimum for even simple work.

(3) Special make-up has been prepared for ciné work; it can be obtained from Max Factor, 10, D'arblay Street, W.1, or from

Messrs. L. Leichner, Ltd., 32, Acre Lane, Brixton, S.W.9.

J. W. H. Cambridge. Inexpensive cut-out paper letters for making ciné titles can be obtained from Messrs. Ensign, Ltd., through your local dealer.

J. B., Rugby, wishes to know whether any firms are producing talkies for 9.5-mm. users; also where he can obtain a good motor for driving a turntable for talkie discs.

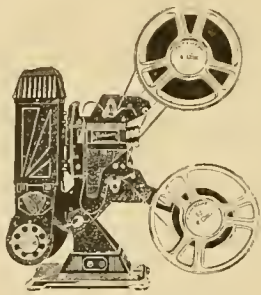
Answer.—Several firms are at present experimenting with 9.5-mm. sound-on-disc talkies, but we have not yet heard anything comparable with 16-mm. sound-on-disc equipment. Some interesting and important amateur work with 9.5-mm. sound-on-film has recently been done, and we hope to describe it shortly in our pages. In this case two films are used, one for the picture and the other for the sound track. You can obtain a suitable motor for your experiments from Messrs. Leslie Dixon & Co., 218, Upper Thames Street, E.C.

P. D., Eastbourne, is anxious to produce a film of an explosion, in which a large box is supposed to blow up, producing a cloud of black smoke and other effects. He also desires to super-impose a title on the black smoke cloud.

Answer.—Shots of this kind are best "faked"—in fact, a faked shot of this kind is usually much more effective than would be a film of the real thing. We suggest you adopt the following procedure: First of all take a piece of thick string and soak it thoroughly in a strong saltpetre solution and let it dry. Join this to your box as if it were a fuse and light it. It will now smoulder and burn like a fuse, and if you take a few feet of film periodically as it burns (close-up shots, of course) you can cut these in with other shots giving the passage of time, as the fuse gradually gets towards the box. As soon as the fuse has burnt down close to the box, cut in a shot taken of some flash powder igniting (only two or three frames), then a further shot of a cloud of smoke, followed immediately by a shot of the box smashed to pieces. The cloud of smoke need not be big, as you can photograph it close up—probably a thoroughly satisfactory shot can be obtained of the smoke produced by burning rags which have been soaked in paraffin. Do not on any account act, as you yourself suggest, by using explosives, otherwise we are likely to lose a reader!

The super-imposed title can be made by double exposure, using the method described on page 361 of the March issue.

A. H., Croydon, writes: "I am up against a 'hold-up' scene and want some cartridges that will make smoke and not too much noise. Can you tell me whether such a thing is made for this purpose and where they may be obtained?"



A NEW PROJECTOR YOU MUST SEE!

The NEW PATHESCOPE "200B" PROJECTOR for 9.5 film, throws an exceptionally brilliant flickerless 10 ft. picture. It is equally suitable for ordinary home projection or for public entertainment and is fitted with a powerful 200-watt lamp (fan cooled) for DIRECT ILLUMINATION.

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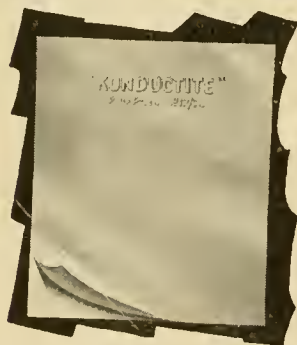
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Answer.—We suggest that you communicate with the fireworks firms of C. T. Brock & Co., 109, Cheapside, E.C.2, or James Pain & Sons, Ltd., 9, St. Mary Axe, E.C.3, as these firms can probably provide you from stock with just what you require.

BARGAINS

THE AMATEUR CINE SERVICE, 50A, Widmore Road, Bromley, Kent.—Gevaert 9.5 mm. Reversal Film, 4s. 6d. in charger; Reload, 2s. 10d.; Pathescope or Gevaert processing, 2s.; lightning service and expert attention. Below.

EASTER BARGAINS.—Used, but guaranteed condition. Send or call for list. Approval against deposit to value. Selection: 16-mm. Ensign 180 for 32 volt Mains, £15; Kodascope Model C, with resistance, £6 15s. 0d.; Kodatoys from 35s.; Paillard-Bolex talkie, £95; Pathescope Lux, £12; Home Movie Projectors from £2 10s. 0d.; Coronet Projectors, 25s.; Baby Cine-cameras, 25s.; with motor attachments, 45s.; Dynamos, £1; Motors from 32s. 6d. Above.

PATHESCOPE FILM SALE.—Supers, 10s. and 15s. Stamp for title lists. 60-ft., 2s. 6d.; 30-ft., 1s. Above.

THE ORIGINAL GUARANTEED SERVICE 9.5-mm. FILM LIBRARY.—New releases without substitution, exchange or hire. Standard summer rate now 1s. 6d. per super for three days. Above.

STEDMAN'S PROCESSING SERVICE.—We are Pathescope and Gevaert Specialists. Reversal. 2s.; Developing as negative and supplying one positive print, 4s. Your dealer will send your films to us. Below.

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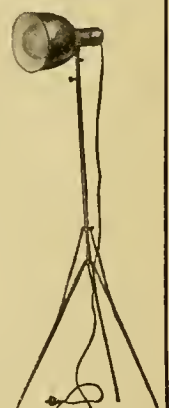
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THE EDITOR'S NEWS REEL

*"I go to visit the
Motion Man, for whom
I've writ a play."*

BEN JONSON
A.D. 1640.

WITH this issue HOME MOVIES completes its first year of life—twelve months of the most interesting work it has ever been our duty to perform. During this year we have built up a world-wide friendship with our readers, have helped thousands out of their difficulties, brought thousands more into this great hobby, and, we trust, have done a little to foster British trade.

A Bold Venture

A year ago HOME MOVIES was looked upon by some as a bold, and by others as a foolish, venture, these latter often stating that a magazine dealing with such a hobby as home cinematography could only flourish in times of prosperity. "There won't be any second number!" we heard in some quarters; "they can't keep it up!" was another parrot-cry. But the second number *did* appear and the third and the fourth. Whether or not we have "kept it up" we must leave our readers to judge.

From the first number the circulation has steadily increased, and we are proud to know that our magazine is read not only throughout the United Kingdom but in every part of the world.

Human Appeal

Perhaps the main reason for the success of HOME MOVIES is that the hobby of movie-making is one of the strongest in human appeal. No longer need we rely on an ever-fading memory to recall the days of childhood and happy events in the past—even the cheapest movie camera can make a priceless record of such things and a record that will *live* every time we so desire. The most laboriously compiled and most meticulously accurate diary cannot approach the effect of even a few feet of film projected on the home ciné screen, nor can an album full of "still" pictures record

those little ways and mannerisms which truly depict character. Those of us who have been long engaged in the hobby of movie-making are never tired of looking through our "older shots" and living over again those happy moments when the pictures were taken.

Unselfish

Unlike so many hobbies home movie-making is pre-eminently unselfish. Every member of the family can share in it. Holidays at home and abroad, sporting events, days in the country on foot or by car, can all be repeated and reproduced on the silver screen at home for the benefit of those less fortunate ones who have to stay at home.

SEE OUR PRIZE
COMPETITION
ANNOUNCEMENT
ON PAGE 443

It was once the privilege of the Editor of this journal to film a little boy of three playing with his favourite dog, and as both were having a jolly time an excellent picture resulted. The father, who was seriously ill in hospital, and who had not seen his boy for many months, could scarcely believe his eyes when one evening we stood a small home projector on his bedside table, and the living scene appeared on the smooth distempered wall at the end of the room. And when Bobbie ran towards the camera, tumbled down, picked himself up and ruefully rubbed his knee without crying, Father no longer attempted to conceal his pride!

Is it surprising that the nurses reported a big improvement in the patient's health immediately afterwards?

Lower Costs

There still persists in many quarters the idea that home movie-making—delightful as it is—can only be indulged in by those well blessed with this world's goods. While this was true a few years ago the argument no longer applies, for excellent ciné cameras can now be obtained for as low as 55s.; a five-pound note will cover the cost of both camera and projector, while a processed film ready to show on the screen and long enough to show several little episodes can be had for under five shillings. There are, in fact, outfits for every pocket (and some are *really* pocket outfits!), while the enthusiast who likes to spend more on his hobby can obtain almost every accessory available for the professional. Now, indeed, with relatively inexpensive lighting equipment he can produce films at home of the same technical quality as those produced in professional studios.

Do It Now!

There is thus no reason why *you*, if you have not yet taken to this great hobby, should not do so immediately. Look back and recall to your mind incidents and events in which you have participated, unique occasions never to be repeated, which you would like to show on a screen at home. If you are a parent, what would you give to be able to show a living diary of your children growing up? And don't forget you have large libraries of professional films to draw upon when you do not wish to show your own.

Make this your first ciné year!

THE EDITOR.

C.I.D.A.L.C.

COMITE INTERNATIONAL POUR LA DIFFUSION ARTISTIQUE ET LITTERAIRE PAR LE CINEMATOGAPHE

THE EDITOR, HOME MOVIES

DEAR SIR,—I am writing on behalf of the C.I.D.A.L.C. in the belief that you are in a better position to judge the extent and scope of the amateur film movement than anyone else in the country.

The C.I.D.A.L.C. is an international body which desires to reach as many people as it can in all countries with films which would help to replace the mutual jealousies and suspicions of nations with the spirit of international co-operation. That does not mean the production of films characterised by conventional sentimentality. On the contrary.

County Films

If you will allow me to refer to your leader in the March number of HOME MOVIES, you advocate therein the taking by amateurs of "county" films. Such films are of the type wanted by the C.I.D.A.L.C. In general they may be described as films illustrating the surroundings in which people move; the reactions of people to their environment and how they overcome the problems of existence, their folklore, and so on.

These films are wanted in great numbers. From the point of view of the C.I.D.A.L.C. it is essential that there should be enough of them to allow for continuous distribution, without which they remain mere units of entertainment. We have here the problem of sufficient production, which is the reason for this letter.

Now it is quite certain that this problem cannot be solved through the ordinary channels of film production; the film production industry cannot be expected to devote its energies to the steady making of films which, viewed in the light of box-office attractions, are a negligible quantity. On the other hand, and for the same reasons, it is highly impracticable for an international body like the C.I.D.A.L.C. to attempt to form a production unit of its own, and to make its films with its own capital and its own technicians.

The Amateur

There remains the amateur. He is perhaps better qualified to make the scenic, the documentary, the popular educational film than anyone else. He is interested. He has local knowledge. He has time. The one thing that is in doubt is whether he would be willing to exercise his hobby on behalf of such a body as the C.I.D.A.L.C.

I do not pretend at the moment to offer any definite suggestion as to how he could do so. He might, for instance, form a national society which would operate in collaboration with the C.I.D.A.L.C. by drawing up a list of the films required, and then, by some method of voting, decide among its

FROM OUR MOVIE MAIL-BAG

members which were the most suited to make the films, the selected members subsequently to make the films and deliver them to the society for distribution at home and abroad. It must be made clear here that as it is intended that these films have the greatest distribution possible (which means that they must be shown in commercial film houses) the society would have to occupy itself primarily with films of *standard* size. Another function of the society would be to arrange for the distribution in Great Britain of foreign films received from the C.I.D.A.L.C.

I do not know whether there is anything in this country which might be said to act as a definite inspiration of production to the amateur along these lines. If there is, there may be no need for a new society. If there already exist societies having for their aim the organisation of amateur production along given paths, then it is the desire of the C.I.D.A.L.C. to co-operate with those societies as much as possible, and not to trespass on domains already staked out by others.

Not a "Crank" Society

I might add that the C.I.D.A.L.C. is not a society run by peace cranks, but numbers responsible people among those who represent their country on its committees. Among them is Mr. Brunel, who will be known to you through the articles he has been contributing to your paper.

There only remains for me to say that I hope you may be interested in this matter. I would be very grateful for any assistance or information you could give me, particularly in connection with the standing of amateur cinematography in standard film,

viewed in the light of this letter.—
Yours truly,

R. E. E. BECK,
C.I.D.A.L.C.,

Hon. Sec. British Jury,

21 Fitzgeorge Avenue, London, N.14.

General Secretariat:

7, Avenue de Messine,

Paris, France.

April 6, 1933.

THE LIVERPOOL

AMATEUR FILM SOCIETY

THE EDITOR, HOME MOVIES

DEAR SIR,—Following my letter which you so kindly published last month, certain correspondence which I have received shows a lack of understanding of what a ciné society stands for.

I should like to point out that this society is only too eager to work on the lines of a photographic society and members are invited to use the studio when they wish to project their own films and professional productions; they are invited to bring their friends and to entertain the other members of the society. We are eager for them to pool their films, to form a library and to share in the cost of the hire of professional films, to discuss their aims and objects, to exchange their ideas and suggestions.

All this is outside the general programme of the society in producing films by the co-operation of the members, which is the usual function of societies such as this.

Nor do we stop at this; if any of the unaffiliated ciné enthusiasts have not joined up with a society because they do not do something they want, or think they should do, let us know, or better still write to HOME MOVIES, and let us all know. Suggestions are always invited.

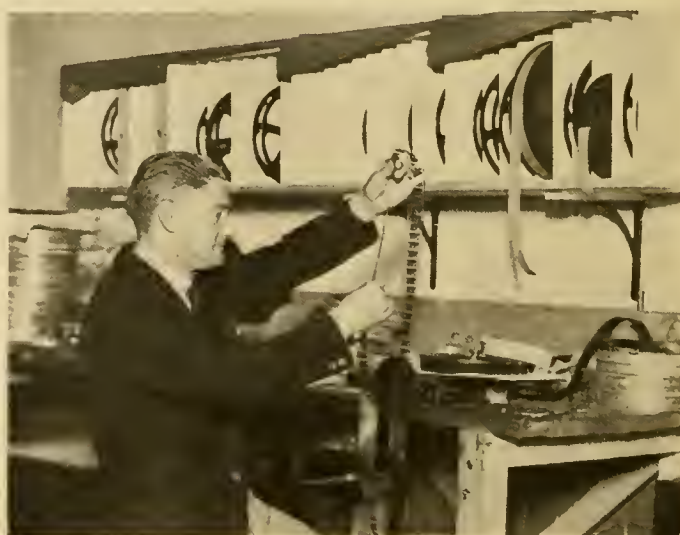
The society is still in need of actresses and actors of all types and ages.—Yours faithfully,

G. E. FISHER.

Hon. Secretary.

132, Bold Street, Liverpool.

THE FILM AND THE MOTOR INDUSTRY



Sir William
Morris
examining
a film
taken in the
Morris Car
works by his
own staff

FILMING HORSES

USEFUL HINTS

By S. U. LLOYD

HORSES being naturally graceful are splendid subjects for the ciné camera and, when shown on the screen, make a very strong appeal to audiences composed of British people in whom there exists a deep-seated affection for any and every kind of horse.

One still occasionally sees a team pulling a load—to Covent Garden or elsewhere—through the streets of London and there are very few people to whom such a sight does not bring something of a thrill, though anyone who really understands horses cannot fail to be glad when he sees that the horse is being replaced by machinery for this purpose, especially in towns.

The streets of London and other cities, with their smooth, greasy surfaces, are no longer suitable for horse traffic, and the amateur cameraman, who is also an animal-lover, could do some good and useful work by recording and showing whenever possible, the suffering of horses trying to pull heavy loads under these conditions.



Children love horses, and will help your pictures in many ways



"Animal Friends of the Family" makes a good subject

Such a film might also be of interest to manufacturers of tractors, vans, and so forth. Another feature of such a picture might well be the complete ignorance of the management of horses shown by many of the men and boys sent out as drivers. The suffering caused by such people is very great and quite inexcusable, for after all there are still plenty of men left who are horsemen and who would be glad of a job.

Nobody as yet appears to have made a really good film of ploughing, and it is to be hoped that amateur movie-makers will seize their opportunity before it is too late. Already the ploughman is giving place to an oily gentleman in a boiler suit, and his

horses—and what horses they are!—to a smelly machine that roars and rattles at the silent woods and hedge-rows.

A "Picture of the Plough" should, of course, show every phase and type of ploughing, but above all the wonderful understanding that exists between the ploughman and his horses.



If you can enlist the aid of the owner, so much the better

MAKING MOVIES AT THE ZOO

**Unrivalled
Opportunities
for the Amateur**

By NORMAN HUNTER



A Polar bear snapped at the Manchester Zoo
(Fox Photos)

THERE is probably no place in or near London that offers such opportunities and possibilities to the home movie maker as the Zoo. And these possibilities are not confined to the making of interesting films of animals in captivity. It is possible, with the exercise of a little thought, to secure some very fine and effective shots of animals which can be spliced into other films, such as plays, travel pictures and so forth;



The London Zoo "chimps" are great favourites with movie enthusiasts
(G.P.A.)

providing a much desired thrill that in other circumstances could not have been secured.

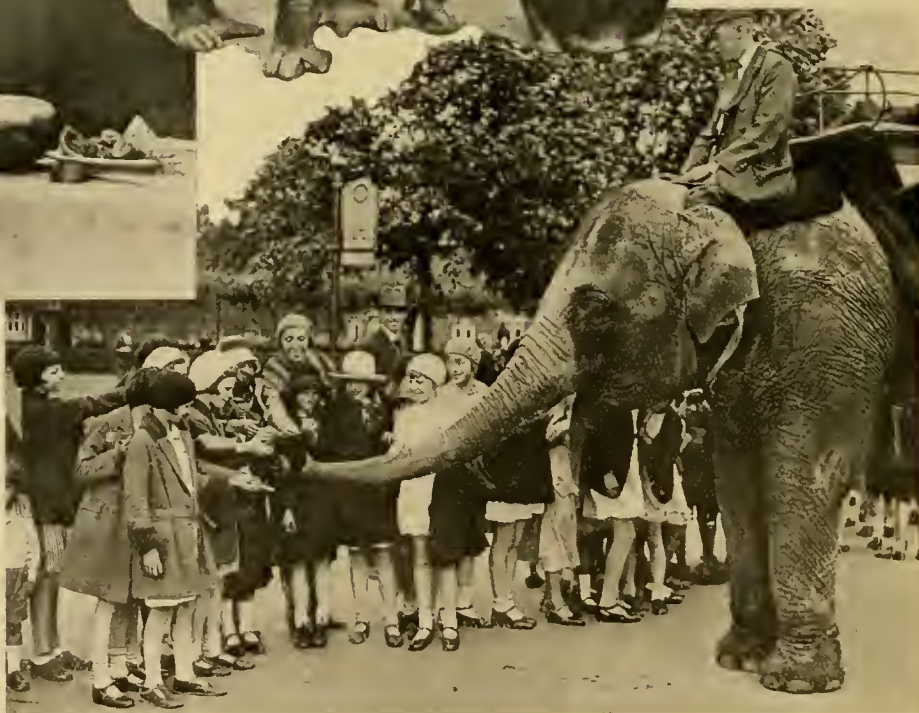
But first of all let us consider what may be done with a movie camera in the way of making an interesting Zoo film. Contrary to a statement that has appeared in a film publication, it is necessary to obtain a permit before taking a cinematograph camera into the Zoological Gardens. The charge is 2s. 6d. in addition to the entrance fee for each visit. Application must be made beforehand



to the Zoological Society of London, Regent's Park, N.W.8; and the permit applies only to the use of cameras using sub-standard film, being operated for personal use.

Having obtained your permit, plan your day's filming before you set out. To go with no definite idea of what you intend to film or how you intend to film it will be to waste a considerable amount of film and spend a very tiring day. There will, of course, occur various opportunities for taking good shots more or less on the spur of the moment, and these opportunities should be made the most of; but do not rely upon them entirely.

To begin with, a mere tour of the gardens with shots of the different animals will not be particularly interesting. Plan your Zoo movie to include



Don't forget to include plenty of human interest in your shots

(L.N.A.)

little humorous incidents, silent comments on the animals and spectators, whimsical comparisons.

For example, you might take a shot of the bears on the Mappin Terraces, showing one of the bears sitting up to beg for buns. If you follow that with a shot showing a dog among the spectators also sitting up that will make an effective run on. Again, when you film the monkeys, after taking one or two shots of them, turn your camera on the spectators and take a short shot of the eager faces craning forward. The comparison will not be lost upon your audience, particularly if you put in a sub-title such as "A lot depends on the point of view."

Meal time is always full of interest at the Zoo and it will be well worth waiting to get a



Washing day at Regent's Park.

(G. P. A.)



Slot machines now provide fish at the right moment for the sea lions (G.P.A.)

good position for filming the lions when they are fed. Make friends with one of the keepers beforehand. You will find him very helpful. The keepers are keenly interested in their charges and they will do a great deal to assist you in getting effective films. For instance, you will probably find when you film a lion that His Majesty will be either pacing restlessly up and down, in which case you will get nothing but a fleeting glimpse behind the bars, or else reclining almost motionless, a position that is ideal for the snap shotter but not for the movie maker. The keeper will call him by name for you, make him look round or come to the edge of the cage. But do not ask the keeper to let you go inside the barrier or attempt to film the lions by putting your camera between the bars with the idea of getting a better picture. Visitors are strictly

(Continued on page 452)



Penguins always raise a laugh when shown on the screen (Photo, Kerr)

OUR MONTHLY PRIZE COMPETITION

APRIL WINNERS

MANY of the entries for this month's competition are particularly interesting, and we notice an increasing tendency to give ingenious "effects." From among the hints sent in we have chosen Mr. E. M. Ayston's novel titling scheme; a simple device for preventing Library films from sticking in the projector, submitted by Mr. H. W. Bowyer; and Mr. H. Robbins' ingenious method of converting his hand-driven Patheoscope "Home Movie" into a motor-driven projector at the cost of roughly 3s. 6d.

Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile we are repeating our offer to readers, and next month three half-guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own artists will prepare the necessary finished drawing for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method, is more likely to win a prize than a long-drawn-out description of something which is difficult to make.

Entries for the June competition should reach us not later than May 12. The Editor's decision will be final.

Effective Titles

I have discovered the following novel method of titling. Suppose the title wanted is "Fear." This is drawn on a rectangle of black or brown paper, using yellow tinted Chinese white, which is pinned on to a simple wooden frame. The camera is held *upside down*, sighted on the title, and a few feet are taken. Now, a little turpentine is poured on to the title (turpentine burning with a smoky flame) and, having been lighted at one corner, it is photographed while the title burns away.

A clear view is now obtained through the wooden frame, any suitable scene having been arranged in view; with the title "Fear," say, an agonised face. This is also photographed.

When the film has been processed it will be found that all the action has been reversed, as the film was taken with the camera *upside down*. The face is shown, then a billowing flame flares across the screen, showing the title behind it. I can assure you that the result is well worth the little

trouble taken, and it is especially effective in dramatic films.—E. M. AYSTON, Thornville, Ashley Road, Hale, Cheshire.

A Useful Gadget

Having at various times encountered trouble with 9.5-mm. Library films, particularly Super Reels, which have in places become buckled and bulged with heat from the lamp, I make no excuse for sending the simple little device I have found useful in counteracting the difficulty, which is really a very disconcerting one when showing an interesting film.

These films have a nasty habit of fouling the catch—when badly buckled they cause the catch to act as a stop

with a light which gives a brilliant 4 feet picture on an ordinary white screen and a motor drive which starts up immediately the switch is pressed over.

I first obtained a 6-volt 6-watt car lamp and holder; this slips in the Pathé lamphouse but may require a little filing down. The lamp is then overrun to 10 volts which gives a brilliant picture of 4 feet wide. I myself show it through two rooms and have not had any blistering whatever. The reflector holder will, of course, want cutting to fit round the lampholder at the top, but this is quite simple with a pair of snips.

The motor is a 12-volt and is taken from an old car horn. This cost me 3s. 6d. and fits to back of projector beautifully without any adaption whatever, a bolt being provided on the side which slips through a slot in the base of projector and is held firm by a nut and washer. A 2-inch Mee-cano wheel, grooved type, fitted to driving spindle of projector (this requires drilling to suit), then a band made of (Dunlop Red) valve rubber

NEVER USE FORCE



★
If your camera
will not open, or
when anything
goes wrong, never
use force! Find
the reason
★

—the picture stops and no amount of coaxing will force it over the damaged place.

By tying a strong thread or a fine piece of fuse wire on to the catch, a gentle pull can be made on the catch as soon as the film shows signs of sticking. Alternatively I have used a fine button hook but this does not give the same sense of touch to enable you to feel the spring working—a piece of thin strong steel wire with a slightly hooked end is perhaps a better gadget to have handy beside the projector.—H. W. BOWYER, 330, Chorley Old Road, Bolton.

A Home-Made Motor Drive

In these days of projectors with anything up to 500-watt lamps and motor drive, the man without the electric mains is forgotten. I am one of these and was very disappointed when I only obtained a picture of about 2 feet wide anything like brilliant from my Patheoscope "Home Movie," so I have rigged myself up

makes the drive complete. I should say the wheel on the drive of motor (if any) should be removed and a nut substituted. The complete outfit is mounted on a piece of board with tilting device and two switches, one for light and the other for the motor. I give the lamp 10 volts and also the motor for correct speed.—H. ROBBINS, 1, Quinta Villa, Gravelly Lane, Lindfield, Sussex.

IMPORTANT ANNOUNCEMENT

Order the June
SPECIAL BIRTHDAY
ISSUE OF "HOME
MOVIES" NOW

The demand will be
greater than ever!

REVERSED MOTION TRICKS

Adding Interest to Your Films

By G. P. KENDALL, B.Sc.

I FIND that the majority of my more highbrow friends are prone to deprecate the use of "trick stuff" in otherwise serious films, but I think there is one point they overlook. It is this: there is a rather personal type of film, the holiday record, for example, which is of absorbing interest to ourselves but tends towards dullness for our friends.

So far as they are concerned it definitely wants something to liven it up and add that element of surprise and amusement which will hold their attention upon the screen without conscious effort. Here, I submit, is where "stunts" may legitimately be employed. At any rate, I use them myself in such cases and my friends seem to enjoy them, so it has occurred to me that fellow readers of HOME MOVIES might be interested in some details with a view to trying out the notion themselves.

Great Possibilities

One of the simplest and yet most effective schemes I have yet tried is the old trick of "reversed motion," and that is the one I want to talk about in this article. Those who have never troubled to think out the possibilities of this elementary device will, I guarantee, be vastly surprised by the number of amusing and often quite

This will fit the Kodak title frame and can be used for Pathe and Victor

startling stunts it enables you to perform with the greatest of ease and without any kind of special apparatus.

For example, there is the time-honoured but still effective one of the magic title. A simple form of this appears as follows on the screen: a blackboard mounted on an easel or other support is seen with a suitable background (*e.g.*, your garden) and someone standing beside it with a duster in his hand. He examines the board with apparent interest for a moment or two, and rubs it here and there with the duster. Nothing happens. Then he suddenly sweeps the duster right across the board and, behold!—there is the title written in chalk!

How It Is Done

If I explain how this apparent miracle was wrought the reader will

be able to grasp the essential principle of reversed motion tricks and to understand the *modus operandi* of the other examples I am going to describe.

Well, all that really happened was that the events actually took place and were filmed in the reverse order to that which I have recounted. Then the piece of film was cut out, turned ends about and cemented in place among its context so that it went through the projector *backwards*!

Rubbing It On!

This is how the affair really took place: the title was written on the board, the accomplice took up his position beside it with the duster ready and then the camera was started. For a few moments (*i.e.*, time for the title to be read easily) the accomplice stood there with a "What do you know about that?" air, then he wiped away the title and did his business of rubbing the board here and there and examining it with an interested look.

That is all that had to be done, except for one most important point: the camera was held upside down, to allow for the inversion of the image when the piece of film is turned end for end and run backwards through the projector. Never forget this when you are doing reversed motion stuff, or the scene will appear upside down on the screen.

Holiday Tricks

Now for some examples of stunts which can be used to add a little amusement to a holiday film, more particularly those bathing scenes which we all love to take but which our friends must secretly hate!

We will first suppose that your party includes a good diver, or that you can borrow the services of such an individual. Get him to walk backwards out to the end of the spring-board or to whatever diving point is available (it doesn't matter if he looks over his shoulder to see where he is





"Madame Butterfly" with Sylvia Sydney
(Paramount)

THE question of camera angles is not only an artistic problem for the director but also a mechanical one for the cameraman as will be seen from the picture above which shows how one at least of such problems was successfully overcome in the Paramount Studio. Here the camera was actually sunk in the floor—an expedient adopted with increasing frequency in the search for new effects.

Spotlights as a means of accentuating highlights are in general use in all studios, large numbers being ranged round the sets and operated from a



A "Spot-rail" impression in the B. & D Studios during
production

gallery. So great is the heat thrown off by these and other high-power lights that the temperature is almost unbearable even in winter. Fortunately, within the last year or two the sensitivity of the film used has been increased, thus reducing the amount of light needed.



An elaborate studio set used in "This is the Night"
(Paramount)



A setting in perspective of St. Mary-at-Hill from "Britannia
of Billingsgate" (Gaumont-British)

The two lower pictures on page 428 show how elaborate modern studio sets have become and how shots which appear to be taken out of doors are frequently produced completely under cover. Even water scenes—notably the Venetian gondola scene in the left-hand picture—can be so photographed. The set showing St. Mary-at-Hill, and taken from the Gaumont-British film "Britannia of Billingsgate," is a masterpiece of realism, and if the upper portion of the picture, showing the studio roof,



A model set being prepared in a British studio

background of a model set, thus saving the heavy expense entailed in constructing reproductions of mediaeval castles and the like.

While seemingly outdoor scenes in daylight are, as explained above, often produced by artificial light in the studio, daylight scenes are also not free from "faking." In many cases the angle of the natural light is by no means the best for the particular background, so banks of artificial lights are



From "Private Jones," showing camera "dolly" and use of artificial light to aid daylight (Universal)

is covered with a piece of paper it is difficult to realise that it is not a "straight" photograph of the actual London scene.

Models, too, are made in a manner which deceives all but the most practised eye. Readers who have seen "Rome Express" may, or may not, have noticed the use of models to show the passage of the train through France. Sometimes, by the aid of double printing or one of the special processes, such as the "Dunning," full-sized action in the studio is superimposed on a



From "A Farewell to Arms." Pouring rain in the studio! (Paramount)

brought into action to give additional high-lights, modelling, shadows or other effects as needed. This is well shown in the "Private Jones" picture.

"Farewell to Arms."

This picture shows the use of dramatic lighting against a dark background in an artificially created rainstorm. The camera, it will be noticed, is mounted on a special travelling support which can be raised or lowered as required so as to give the director the greatest possible choice of viewpoints. The last picture needs little explanation other than that given in the title, although it is interesting to notice that here, too, artificial lights are used to add to the daylight effect.



An artificially created forest fire with oil lines bringing fuel
From "Clancy of the Mounted" (Universal)

MOVIES IN THE "IDEAL HOME"

GREAT SUCCESS OF FIRST HOME CINE SECTION

THE Home Movie Section of the Ideal Home Exhibition at Olympia, this year—the first that has been included in this great annual event—proved a great success from the opening day. Organised by the *Daily Mail* in conjunction with HOME MOVIES, the Section served to demonstrate to the public at large the simplicity and fascination of this great hobby, to show the latest and most novel apparatus in action, and to provide an information service where all questions on the subject of Home Cinematography could be answered at once by experts.

In the Empire Hall

To this end a special Home Ciné Section was arranged on the second floor of the Empire Hall—the most modern addition to the Olympia series of buildings—and here a number of attractive exhibits were displayed with several separate projection theatres in the immediate vicinity. Being a new section there was a certain timidity on the part of some of the firms in the industry who this year, at any rate, decided to withhold their exhibit, but the enterprise of those who realised the importance of this section and were wise enough to take space was amply rewarded.

The Agfa Stand

Dealing with the exhibits in alphabetical order, we first came to the attractive stand of Messrs. Agfa, Ltd., where the well-known Movex cameras and projectors attracted much attention. Immediately behind this stand was situated the projection theatre, although actually the artistic furnishing and decoration of the room, which could be darkened at will, suggested a home rather than a theatre. From time to time the excellent performance and workmanship of the Agfa projectors was demonstrated to interested visitors in this theatre, which also served to show the high speed and admirable tonal qualities of the Agfa Novopan film.

Sound-on-Film Talkies

The exhibit of British Acoustic Films, Ltd., made a big appeal to the general public and the expert alike, for by means of the British Acoustic apparatus the former were able to witness the "Teddy Tail Talkies" in the commodious projection theatre operated by this company, where most interesting and varied programmes were given at intervals throughout the day for the whole duration of the Exhibition. So far as the latter or more experienced cinematographers were concerned, their interest lay as much in the actual apparatus, which

was conveniently exhibited on a stand, as in the programmes. As this apparatus is described and illustrated in detail in another part of this issue it is unnecessary to give a further description here, but it is interesting to note that by the time the Exhibition closed over 20,000 people had attended the demonstrations in the British Acoustic theatre.

The Bolex Display

Cinex, Ltd., English agents for the Bolex apparatus, which is very well-known to most of our readers, had an exhibit which served the double purpose of allowing the public to examine their cameras, projectors, and home talkie apparatus, and also to witness demonstrations of the Bolex sound-on-disc home talkie outfit on a screen at the rear of the stand. On this screen at intervals throughout the day a series of highly ingenious talkie animated cartoons kept visitors in a happy mood and demonstrated more effectively than the most luxurious booklet how efficient and simple to operate is the apparatus concerned. Mention must also be made of the new "Commercial Projector" which can only be carried about by commercial travellers and others who wish to demonstrate particular processes. When opened on a table and plugged into the nearest electric light socket the apparatus projects a brilliant picture from the rear on a ground glass screen in such a way that the picture can be enjoyed in full daylight.

Nine and Sixteen

In addition to the exhibit mentioned Messrs. Cinex, Ltd., in common with other exhibitors had their own private projection theatre, where their apparatus could be shown in home conditions and in a fully-darkened room. As our readers will be aware, the Bolex Model D projector is unique in that it will show either 9½-mm. or 16-mm. pictures at will, the 250-watt lamp provided giving an extremely brilliant screen image. In spite of the high power of the lamp, the projector can be stopped on single frames for indefinite periods without the slightest injury to the film.

The "Home Movies" Exhibit

The HOME MOVIES stand, actually the largest of all, was divided into three sections: one, very attractively decorated being devoted to the sale of HOME MOVIES & HOME TALKIES and our companion magazine *The Home Photographer and Snapshots*, which deals with "still" photography and has the largest sale of any independent photographic journal in this country. A second large section of the stand was furnished as a lounge with

officials in constant attendance to answer all queries on matters cinematographic and to act as guide to all the other exhibits if required. All kinds of artificial light devices, provided by Kandem Electrical, Ltd., Soho, Ltd., and Sands Hunter & Co., Ltd., showing how moving pictures can be taken actually in the home with the same ease as out-of-doors, were demonstrated and members of the public who brought their ciné cameras to Olympia, as well as other exhibitors, were given free use of the stand to take their pictures. Among famous people filmed on the HOME MOVIES stand during the Exhibition were Mrs. Stanley Baldwin (on the opening day), Lady Birkenhead, Lady Newnes, Lady Smith, Lady Walker (whose pet monkey displayed great interest in the lights themselves!) and Sir Neville Pearson.

Welcome to Readers

From time to time the stand lights were extinguished and by means of a Siemen's Home Ciné projector a series of animated cartoon films, including "Felix the Cat," were shown on a "Celfix" screen at the back of the stand and attracted large audiences. The films in question were provided by the Wallace Heaton Library.

On this stand, too, we were delighted to welcome readers from all parts of the country as well as numerous members of the various cine societies. In the large HOME MOVIES projection theatre film demonstrations were also regularly given and great interest was aroused by a very remarkable film produced by Mr. Adrian Brunel, showing the life of his son, John Christopher Brunel (whose photograph appeared on page 137 of the September issue of HOME MOVIES), from a baby in arms up to his present age of 12½ years. On Wednesday, April 12, a special showing was given in the HOME MOVIES theatre of an extremely interesting 9½-mm. film produced by Mr. Ludin, showing the preparation of furs, starting with pictures of the live animals and ending with a finished fur coat being displayed by the wearer. Mr. Ludin, who is a well-known expert in the fur trade, is also a keen amateur cinematographer and reader of HOME MOVIES and is to be heartily congratulated on producing such a remarkable film in such particularly difficult conditions. Most of the shots were taken by artificial light in workshops where the conditions for photography were severely limited. The appreciation of the audience, which numbered some 60 people connected with the fur trade must certainly have repaid Mr. Ludin for his labours!

(Continued on page 434)

NEW BRITISH SOUND-ON-FILM TALKIES

An Interesting Substandard Projector for the Home

ONE of the most interesting of all the exhibits in the Ciné Section of the Ideal Home Exhibition at Olympia last month was the British Acoustic 16-mm. sound-on-film home talkie outfit, shown for the first time at this Exhibition. In addition to a Stand on which the apparatus could be examined, a large projection theatre was available in which regular performances were given throughout the day to crowded audiences. The apparatus itself is remarkable for its handiness, simplicity and compactness, and as we have had an opportunity of examining it thoroughly a description will doubtless prove of interest to our readers.

Briefly, the apparatus consists of two units, which can easily be carried, as will be seen from our central illustration. The smaller of the two cases contains the complete projector, together with sound-head, the necessary controls for speed and volume of sound, and a single-stage valve amplifier, connected to the output of the sound-head. From this case a multiple cable, which plugs into a special socket, goes to the second or larger case containing a power amplifier and a high-grade moving-coil loud-speaker, which is placed in some convenient position near the screen. In our lower illustration one side of the projector case has been opened (it is closed during projection) and the casing of the lamp-house has been removed. The feed and take-up spools for the 16-mm. film stand side by side in the lower part of the case, the film first passing from the rear reel to form a loop and then proceeding through the projection gate, the intermittent movement of which is provided as in the professional size projectors by a

Maltese cross arrangement. After forming a small second loop the film passes round, and in contact with, the lower portion of a hollow cylinder in the centre of which is placed the photo-electric cell. In the lower left-hand corner is situated a square box (easily seen in our illustration) containing the projection lamp for the sound-head, and the beam of light from this is con-



The whole outfit is readily portable



The projection and sound-head unit with lamp-house opened to show the 100-watt lamp



The speaker-amplifier unit

centrated by a lens system upon the slit immediately adjacent to the photo-cell.

As Mr. Bernard Brown, in his excellent series of articles running in HOME MOVIES has fully explained the apparatus used for sound-on-film reproduction, it is only necessary to say here that the method adopted is the "variable area" system, the sound track taking the place, on one side of the film, of the usual set of perforations, the other side of the film being perforated in the normal manner. Incidentally, this method of using one row of perforations only, the sound track taking the space normally occupied by the second row, has been standardised in practically all 16-mm. sound-on-film apparatus.

Variations in the width of the sound track as it passes the slit bring about variations in the light falling on the photo-electric cell from the lamp; these variations of light becoming variations in strength of electric current corresponding to those produced by a recording microphone. After the variations have been magnified by the first valve, giving a sound output which can be heard in a telephone headpiece but obviously unsuitable for loud-speaker operation, they are passed to the mains-operated power-amplifier where they are stepped up in strength to such a degree that when turned "full on" the volume of sound is fully sufficient to entertain large audiences such as one would get in a school or lecture theatre. For home use and smaller audiences the volume of sound can be controlled to a nicety by means of a knob on top of the projector.

The apparatus operates either on D.C. or A.C., is just as easily threaded as a silent projector and needs only to be plugged into the mains to be set in operation. A powerful motor assures a steady drive and the output of the amplifier is approximately 3 watts.

Not the least attractive feature of this new apparatus is its price, which is £125 for the complete equipment, ready for operation. While on the face of it this may sound a lot of money, it must be remembered that one gets not only a 16-mm. projector which can be used for showing ordin-

(Continued on page 452)

HOW TO MAKE YOUR CRUISE FILM

A GUIDE FOR THE HOLIDAY MAKER

By **ADRIAN BRUNEL**

A CRUISE in an ocean liner! This surely is the cameraman's paradise. To do justice to the thrill the mere thought of it gives me would tax the combined lyrical skill of Shelley, Browning, Masfield, Byron and all the other poet-travellers put together. Think of the daily changes as one morning you put into port on the coast of Andalucia and then next day you are at a town on the old Barbary Coast; to go on from there past Majorca to Monte Carlo, Genoa, Naples and Sicily; past Crete up to Athens, through the Sea of Marmora to Istanbul; back along the coast of Smyrna, round Cyprus, down Syria and Palestine and along to Egypt on the way home. Why, the mere catalogue is a poem! I can't bear to think of it—unless I, too, can go.

I have been to most of these places but in few of them have I had a movie camera with me, and if I have, it has been with the cumbersome, hand-turned 35 mm. outfit. Often my fun has been spoiled by not being able to get a permit to photograph in the towns themselves; I say my fun has been spoiled, though actually it has quite as often as not been considerably increased by having to dodge and outwit the authorities.

The first essential for illicit snooping of pictures is to be independent of a tripod, which means that you should have an automatic camera. Directly you start fixing up a tripod somewhere in a town you attract a crowd and, consequently, the police. The vast majority of sub-standard cameras are automatic, but there are still some that are hand-turned, to say nothing of the number of 35-mm. cameras owned by amateurs, few of which are automatically driven.

Hand-turned cameras are obviously difficult to operate without a tripod, but it can be done. I have developed quite a technique with this handicap, which I find I can cope with if I place the camera on a balustrade, a steady table or even the ground, first slipping under it a number of wedges of hard rubber to make the apparatus level and prevent it from slipping. By the use of these wedges, by pressing down on the camera with my left hand and by turning with my right hand, I have taken pictures that have been wonderfully steady.

However, even if you can, with the additional help of a strong friend, manage to hold your camera down steadily, directly you start turning the populace comes to life and exclaims excitedly, "Ah! Cinema!" and the police are not long in spotting you—though by this means you can often pinch a scene before you are yourself pinched.

If you have an automatic camera and are working without a tripod, you are more or less safe from inter-

tripod, even with an automatic camera, is an enormous asset, but amongst crowds it is a handicap for reasons other than those I have already mentioned. First of all, your tripod attracts onlookers, who are a pest, and, secondly, they and your tripod attract the attention of the casual passers-by, who immediately become self-conscious performers instead of the real natural thing you are aiming at getting.

In some countries they are fairly tolerant of passengers from a liner landing for the day, particularly if they are using sub-standard apparatus and stock, but it is advisable to discover beforehand what are the Customs regulations. As for permits to photograph, while it may give one a pleasant feeling of security and importance to possess official documents of this kind, you can ignore these if you have automatic sub-standard apparatus—except, of course, when you want to photograph in museums, parks or specially reserved municipal grounds.

Another thing you should arrange before leaving on a cruise is for your apparatus to be passed by our own Customs on your return. This is simple enough—all you have to do is to declare your apparatus to the Customs officials at the port of embarkation and submit it for examination. You will be given a paper for presentation on your return; this paper has the description, name and numbers of your apparatus and lenses, and is signed by one of the Customs officers. It is advisable to have this statement already prepared in detail and in duplicate; just give your name and

address, the date of your leaving England, the route you propose taking, the approximate date of your proposed return, and all particulars of the apparatus.

While our Customs' officials have never made any difficulties for me whenever I have followed the above plan, you can—if you want to make doubly sure—write to the Customs House and obtain the special forms they have prepared for this purpose. But whichever policy you adopt, I would strongly advise you to have all this prepared and in duplicate before embarking. It is not always easy to discover the Customs officer who



Douglas Fairbanks always takes his cine camera with him. Here he has lent it to a friend

ruption. To give an illustration—on the Riviera a short time ago, my boy and I were trying to take a scene in a public square with our hand-turned Debrie, when the police saw us turning, came up and promptly stopped us. I pointed out that half an hour before I had myself noticed a man taking scenes in the square with an automatic camera and in full view of the police. The elder policeman (for two had been considered necessary to tackle us) brushed aside my argument as if it were a child's excuse. "Ah ça! mais oui!" he exclaimed, "c'est permis de snap-shotter!"

There are occasions when your

deals with these matters—and it would be too bad to miss the boat.

In case you should lose your duplicate document signed by the Customs officer at the port of embarkation, it is an excellent precaution to insure your apparatus. The I.A.C. has made arrangements for an excellent insurance policy costing only a few shillings and which no cinematographer should neglect to take out. This policy is a corroboration of your claim to have possessed the apparatus in England before leaving the country.

Customs Troubles

Finally, so far as preparation for dealing with Customs difficulties is concerned, do not forget that in most countries there is a tax on cinematograph film—even when you bring back exposed negative. There are concessions in some countries for users of sub-standard film, but as a great deal depends upon how much film you are taking and where you are going, the best thing is to get the I.A.C. Itinerary and Guide, which is free to all members of the I.A.C., and which gives intending travellers all the information available about most countries you are likely to visit.

So much for dealing with official restrictions which narrow-minded nationalist governments place on the better international understanding which our craft can do so much to foster.

I need not dwell upon the importance of your being prepared for all accidents to your apparatus and similar eventualities. I always travel with a specially fitted-up "gadget-box." This is a half-crown fibre despatch-case, which I have festooned with clips and divided into partitions. My advice is to cram everything you

★
Here is
a cruise
title
for
your
Kodak
or
Pathe
titler

★



can think of into your gadget box. Naturally you will think of such things as screw-drivers and oil cans, but you would not probably think of taking matches and string—and yet I have been temporarily stranded for want of these, which you would imagine that you would always have handy and not require. (A piece of string once enabled me to make a lightning repair and so get a valuable topical scene.)

The third form of preparation is a serious contemplation of what you hope to shoot! Maps and guide books can be very profitably studied before you start on the great adventure, and they may give you an idea as to what line of attack you are to adopt. Indiscriminate shooting of "whatever's interesting" may result in something of a personal and

vicarious interest, but a film of more permanent and general interest is usually the result of a cinematographer working to a plan.

The Holiday Spirit

The obvious theme is the holiday spirit and the obvious way to treat this is to take a succession of hearty and hysterical holiday-makers attitudinising facetiously in front of the camera as they indulge in their gregarious pastimes, and then for you to intersperse all these boat scenes with shots taken on land of statues, fountains, local policemen, soldiers, costumed natives and other obvious objects! But if you must do the holiday spirit, there is no reason why you should adopt the common and obvious course. There is no reason why you shouldn't do this interestingly, and after all you will find some difficulty in avoiding the holiday spirit entirely without becoming the most unpopular person on board. So follow a plan, have a specialised angle on the trip, develop a particular aspect of it, and, in short, take aim before you shoot.

The New Angle

Let us assume that you are setting yourself the rather difficult task of discovering or inventing a new angle that will relieve the monotony of the ordinary, banal treatment of the holiday spirit. What is the first thing to do in order to make your film different from the usual snapshot routine? Undoubtedly one of the first things is to remember that the undirected camera lens is unselective, that your long shot focusing on a scene (except when purposely aiming at mass effects or a wide sweep) is achieving nothing because it is not particularising. When I speak of the "undirected" camera lens, I do not mean that the photographer has no idea as to what he is shooting—I mean that he has a mistaken idea. Because of the noise of a party playing deck quoits, his long shot scene appears bigger and more "dramatic"



—Or perhaps this one will suit your titler better

to him than it actually is pictorially; because that wisecracking little fellow with the blue jersey is so darn amusing, the long-shot cameraman imagines that this fifth Marx brother is registering on his negative as vitally as the comedian is impressing the eyes and ears of all around him; and because that outstanding blonde in the brilliant red is so compellingly attractive to the eye, he forgets that, unless he is using colour film, we shall hardly notice her.

Camera Concentration

Don't forget that your two eyes, although they are lenses, are being directed, as they roam, in such a way that your camera lens is so handicapped in comparison that it is almost half-blind; therefore your camera lens must be similarly led—in the same way as the human eye. So my advice is to stalk your prey warily, to get close and to take good aim before you shoot. I believe much the same rule applies in shooting wild animals with a gun—a thing I have never been able to bring myself to do. I couldn't even shoot my fellow men with a gun.

It is an extraordinary thing, but I have noticed that whenever cameramen are let loose with a camera in the open air, they try to get as far away from what they are shooting as they possibly can. This is sometimes accounted for by the fact that a cameraman too often views the moving picture before him as if it were a subject for a still picture—that is, his first consideration is the composition of a picture rather than the movement in it.

If you wish to specialise, there are a score or more aspects of your cruise which you can concentrate upon. For instance—Costume. On board you will find sufficient examples of costume, elegant and inelegant, to make an interesting and amusing record which should increase in interest as fashions change; and on land you should find costumes of infinite variety.

Architecture

Another illustration of specialising, which has little to do with your life on board or the holiday spirit, is—Architecture. A cruise should give you sufficient opportunities to compile a most interesting survey of types of architecture—an admirable basis for a lecture film.

An interesting treatment of your cruising experiences would be—Contrasts. I am suggesting contrasts of every kind—gloomy people and boisterous people; rich and poor; retiring and assertive; clean and dirty; old and young; ingenuous and cynical; greedy and ascetic; weak and strong; invalid and healthy; fat and thin; conventional and bohemian; and possibly a hundred others. It is a prolific field.

There is one type of contrast which I have not mentioned and from which you might make a whole film—namely, Light and Shade. This is

definitely a subject for the more advanced cameraman, and is full of fascinating possibilities.

Finally, while I have only submitted very few suggestions for treatment, together with some rather

A NASTY MOMENT!



When the cement won't stick!

embittered Don'ts, let me assure you that the ideas will come fast and furious. The first stimulant will be the study of your itinerary, and the second constant inspiration will be the fresh air, sunshine and ever-changing sights on your cruise. I envy you all.

MOVIES IN THE "IDEAL HOME"

(Continued from page 430)

The remaining section of the HOME MOVIES' stand was handed over by the proprietors of this Journal to the Institute of Amateur Cinematographers, Ltd., and here in a very attractively-decorated lounge, the keynote of which was the blue and silver colours of the Institute, all information as to its activities could be obtained. Officials and members of the Institute were in constant attendance at the stand throughout the Exhibition and numerous enrolments of new members were made.

Next in alphabetical order we came to the Midas camera and projector combined—the most novel of all the exhibits. This little piece of apparatus, shown for the first time at Olympia, not only takes excellent ciné pictures on 9½-mm. film but also projects them by means of the same apparatus with which they are taken, being at the same time independent of any exterior source of electricity for providing the light. Although the whole outfit, which can easily be carried in the pocket, sells for only seven guineas, it must not be imagined that it comes into the "toy" class, for the extreme ingenuity displayed in the design and manufacture has so reduced cost of construction that it has been possible to provide excellent mechanism and optical equipment; the lens, for example, is a Taylor Taylor & Hobson *f*/2.5 anastigmat. The user is even relieved of the bother of winding clockwork, for the motive power when taking is provided by a small electric motor driven from a couple

of torch-battery cells. The film is placed in the camera in daylight loading chargers, and when received back from the processing station it is replaced in the machine, which is now hand-cranked, the before-mentioned torch cells providing the current for the projecting lamp filament. In a dark room this projector will give brilliant little pictures of about 12 inches by 10 inches size, or even larger, and if one cares to content oneself with a postcard-size picture this can be shown on a little hooded screen in daylight. This camera will be reviewed and illustrated in detail in our June birthday number, after we have ourselves tested the production models in working conditions, but meanwhile we may say that the Midas has every evidence of being a very popular and successful little instrument.

The Siemens Exhibit

Last but not least we came to the Siemens & Halske exhibit on the stand of Cinepro, Ltd., English agents. Here were many exhibits of special interest, including, of course, the well known Model B Siemens camera and 200-watt projector, which were fully reviewed in our issues of September and November on pages 150 and 214. Shown at Olympia for the first time was the new multiple lens Siemens camera (Model C), which contains all of the well-known features of the Model B just referred to plus a special sliding panel carrying three lenses, any one of which can be substituted for any other in a moment by pressing a slide. In this way the advantages of the turret head camera are added to the interesting advantages of the Model B. A feature of the new camera is that when the lens slide is moved special view finder lenses are also changed so that the correct field of view is automatically given for the particular lens focus used. The provision of three different lenses has, however, made it necessary to discard the ingenious automatic device already described in our review for changing the lens aperture when the speed of taking is changed from normal to slow motion or vice versa. The model shown at the Exhibition was slightly different from that which will be marketed, however, and as certain further improvements are now being introduced we are deferring our test report on this camera until next month.

Two New Projectors

Two new Siemens projectors were also shown at Olympia for the first time. One, a cheaper model than the standard already referred to in this journal, and fitted with the conventional claw action in place of the ingenious clawless mechanism of the first model, is priced at £35, and is excellent value. The picture projected was rock steady and very little lower in illumination than the standard model. The other new

(Continued on page 454)

CINÉ-SPORTS

HOW TO GET RESULTS

By **ERNEST OAKLEY**

A SOURCE of trouble to some people is how to improve their tennis, their golf, or whatever sport they happen to patronise. They practise and practise to no avail, but their real fault is that they cannot see their own errors for themselves. Any amateur cinematographer can improve his or her game tremendously by filming himself in action. A friend of mine has greatly improved his golf by simply getting a friend to film him in action. The camera never lies.*

Seeing Stars

Naturally, amateur cinematographers who are lovers of outdoor sports often get the chance of seeing their favourite star locally, an opportunity which they may, perhaps, take but once. If they are keen enough, why not get a film record of the event—it will naturally live for ever. Take tennis, for instance. One should get a seat as near the front as possible, to avoid heads bobbing in front of the lens, half-facing the player, with the sun either on one side or the other. Therefore, when securing a seat from which to operate the camera, one requires to know the direction in which the court is laid out and the time of the day the match is to be played. From these particulars it is easy to calculate which position around the court would be best for the purpose of filming. Incidentally, the umpire's perch is a good guide to follow.

What to Take

One should direct the camera so that a portion of the net is shown in the resulting pictures, and do not attempt to follow the player's every movement. Keep your eye to the finder and wait until the champion appears in the field of vision, then is the time to press the button. No one plays his or her best form all the time, but the expert is so consistent that when he or she is on the top of form he or she will play a series of wonderful strokes, without a single bad one amongst them. That, naturally, is the time to

* Well, hardly ever!—Ed.



[Photo: Sport and General]

Oldfield is a keen Ciné user.

use your film. If one scrutinises the film, when finished, very carefully one can in time greatly improve one's game.

If your ambitions, in the way of cinematography, venture to the tennis mecca, Wimbledon, it is worth while mentioning that you are not allowed to film unless you are in possession of a special permit, which is obtainable from the secretary.

Permissions

Obviously one receives more consideration at small local tournaments if one asks permission to record the event with the movie camera. Often secretaries will go to considerable trouble to ensure your securing a good film.

Other games, such as cricket—which, by the way, requires a long focus lens to really study the form—golf, polo, football, races, etc., all have their particular way of being photographed with the film camera. But if thought is used in choosing view-points, etc., there is no reason at all, provided one is able to use the camera properly, why your first film of sport should not be a great success.



Miss Orcutt (left), one of the American challengers in the "Ladies' Open" last year, being filmed by a fellow competitor at Saunton. [Photo: Central Press.

"THE DEATH PACK." Readers of HOME MOVIES who are also detective story enthusiasts will take a double interest in "The Death Pack" by Ray Sonin (The Fenland Press, 7s. 6d.). The author of this exciting tale is the Director of the film on which Ace Movies are at present engaged, "The Second Crime," and is one of the pioneer London Club Cinematographers, having been a former Chairman of the Jewish Amateur Film Society and of the North London Ciné Club.

THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN (B.Sc., Eng.)**

Author of "Talking Pictures," etc.

EDITOR'S NOTE : This is the SEVENTH of the series of articles of great value to all amateurs experimenting with home talkie apparatus. The first article appeared in our November issue

IN several instances we have encountered people who from reading and from general experience in radio amplification have a satisfactory grasp of the principles of sound-on-film recording and yet are completely at sea with regard to the disposition of the various pieces of apparatus. We must be excused therefore if we proceed to stress something which may appear obvious to most.

In sound-on-film recording the camera may be and probably is a considerable distance from the recording machine. In fact, while cameras will be found dispersed, as it were, throughout the studios, there is usually one special department reserved for recording machines. The arrangement may be understood better by reference to Fig. 32 which, however, is suggestive only, in treatment.

First of all we note that there are several well defined "departments" concerned with the direct recording of sound-on-film. There is, of course, the studio where one finds the microphone and camera, both sometimes in the plural. Besides these there is the monitor room, usually nowadays

a separate soundproof compartment where the pick-up from different microphones is mixed and raised or lowered in level. In the monitor room is a loudspeaker which reproduces sound while it is being made out in the studio. Besides these we have the amplifier room, the recorder room and the power house. These divisions may seem obvious, but their functions are somewhat more closely defined than one would suppose.

Distant Recording Machine

In the studio sound is made before the microphone and passes through the first or boosting amplifier to the main amplifier, and then to the recording machine. The latter is usually, as we mentioned above, a considerable distance from the studio since freedom from vibration is essential, and besides, the rush and tear of the modern film studio is not conducive to the handling of highly sensitive electrical apparatus. The flow of electrical impulses generated or modulated by the microphone is controlled from the monitor room according to the reading of instruments and

the sound from the loudspeaker. The latter is fed from the main amplifier and is usually given an additional "boost" by another monitor amplifier not shown in the figure. So far, we have not mentioned the camera. Actually this does not come into the sound question at all, except that it is suitably encased in a soundproof box or blimp to prevent the clicking of its mechanism being picked up by the microphone. In the early days large soundproof cabinets and a whole host of devices were tried, but the blimp is about the only one to withstand the passage of progress.

Interlocking

You will appreciate that the only desired connection between the camera and the recording machine is that they shall operate in definite relationship to one another with regard to passage of film. In the making of a sound film the photographic image of the scene is taken on one negative and the sound on another (although in the case of the latter "positive" stock is frequently employed). Thus it is that camera and recording machine are driven from a common but special power supply which maintains them running at identical speeds and perfectly in step just as though they were both connected with a long flexible shaft. There are several methods of accomplishing this. In one of them synchronous motors are employed, whilst in another a type of balancing generator is placed in circuit constituting the well known electrical "interlock." Be that as it may the great point to appreciate is that in most sound-on-film recording the camera scarcely enters the question at all except as regards its synchronism

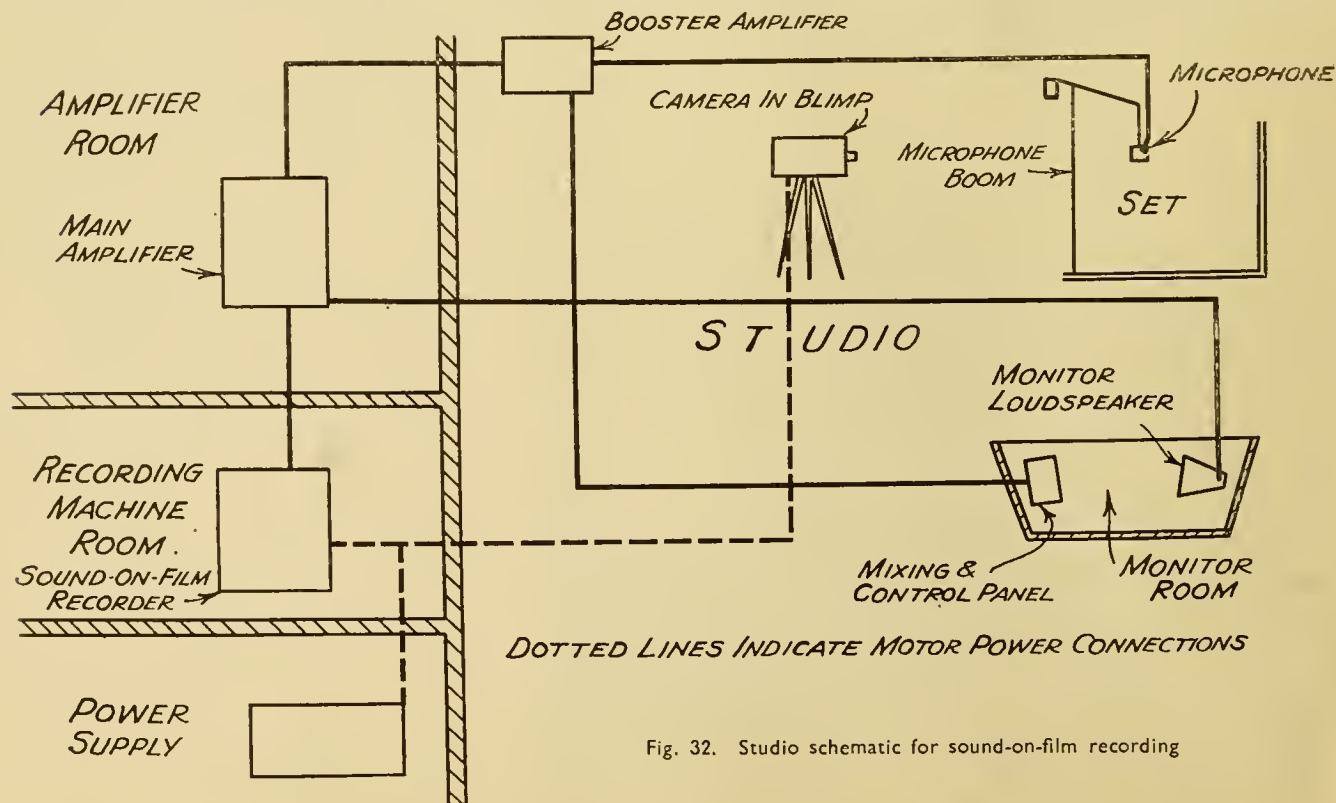


Fig. 32. Studio schematic for sound-on-film recording

in speed with the recording machine. It has nothing to do with amplification.

The Camera Recorder

In one type of recording, *i.e.*, that of the "glowlamp," the film camera is also the recording machine. From the point of view of the amateur this is undoubtedly the most interesting method since when sub-standard recorders become available it is almost certain that they will follow this principle.

Fig. 33 shows the common arrangement of the "glowlamp" type of recording camera. Here we have the microphone passing its impulses to the amplifier from which they proceed to the glowlamp itself as described in a preceding article. The glowlamp is inserted in the camera, however, and not in a special recording machine placed some distance away. Looking now at the line diagram of the camera we find that the film passes from the feed magazine down one side of a large continuously running sprocket wheel, past the lens, intermittent

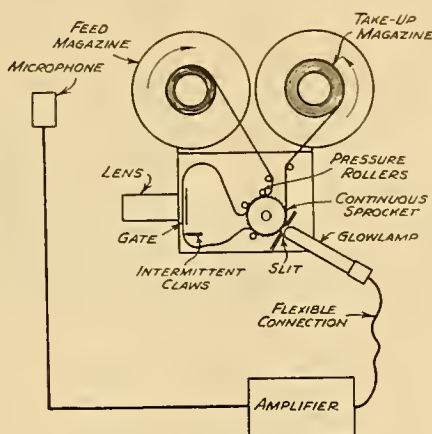


Fig. 33. Recording camera

remarkably constant and not likely to fluctuate to the extent of mains supply.

In connection with standard size films, at all events, it is interesting to note that although picture and sound are recorded on the same negative.

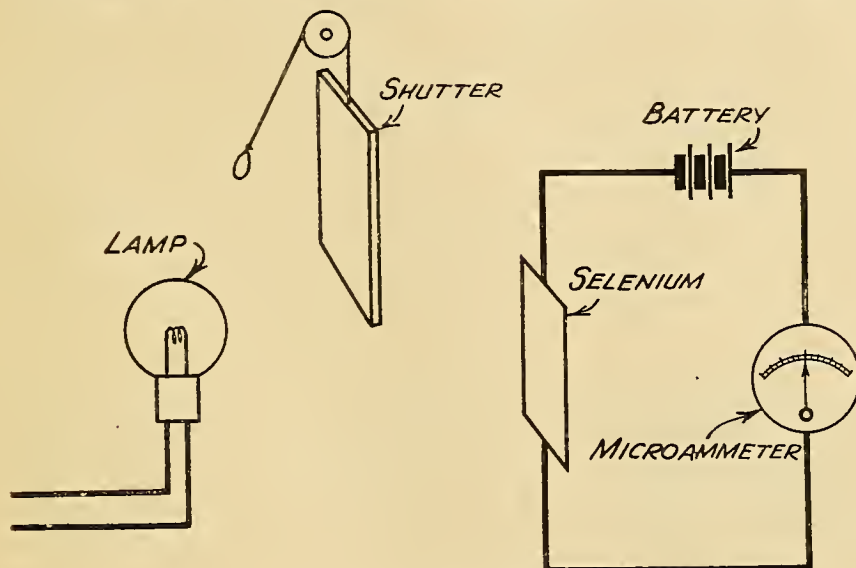


Fig. 34. Action of selenium

mechanism and round the other side of the continuous sprocket and thence to the take-up reel. But while it passes, on its return journey, the continuously running sprocket, the light from the glowlamp is directed against the sound track and impresses upon it the modulated impulses from the microphone.

The arrangement is neat and compact and eliminates many of the elaborations of Fig. 32. For instance, there is no question of synchronising, for quite clearly sound and picture will always be perfectly in step since they are photographed on the same film and driven by the same motor. Incidentally, it may be remarked that quite commonly recording cameras of this type are driven by electric motors operated from storage batteries. Adequate provision is, of course, made for ensuring constancy of running speed, which, however, is simplified by the fact that the voltage of the cells is

they are not printed off direct for the simple reason that the convenient length of loop between the lens and the glowlamp slit is too small to maintain the nineteen and one-third pictures difference as standardised.

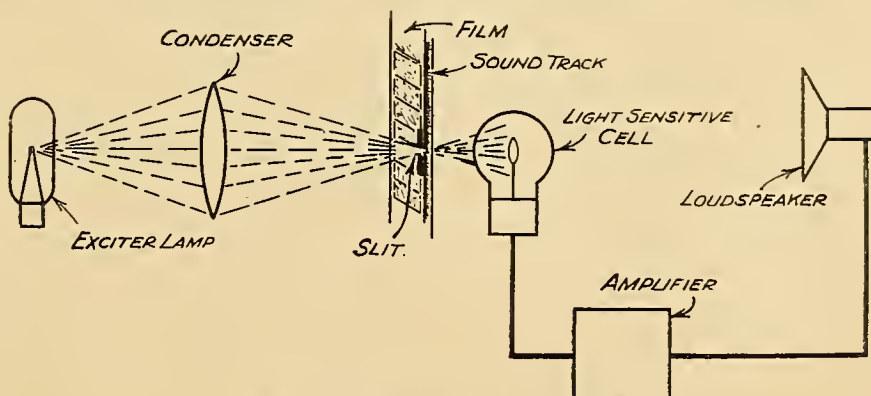


Fig. 35. Reproducing the sound track

Thus it is that picture and sound track are not printed together, but separately, although from the same negative. There are, of course, other reasons for this besides that of convenience. For instance, the time of printing exposure needed to give a perfect picture is not necessarily the same as required for producing the best possible sound track.

Projecting Sound-on-Film

So far in dealing with sound-on-film we have made only the briefest of mention of the method of reconvertng the sound track into audible sound. On first consideration this would appear to be more difficult even than that of producing the track, since quite clearly as we now understand it, it is easy by vibrating mirror, glowlamp or light gate to produce a photographic track of sound. The energy conversion, as we might call it, is from the mechanical movement of the microphone diaphragm into electrical impulses, into light which causes the final chemical change in the sensitive film emulsion. Even on basic principles the reverse process is by no means so easy.

We have light and shade with which to work, and by using them must produce a corresponding electrical change which we may impress upon our amplifier and thus to the loudspeaker. It seems fairly evident that whatever apparatus we finally adopt, we should take an electric lamp and focus an intense beam of light on the sound track, which arrangement constitutes a miniature of the optical system of an ordinary silent projector. Since the sound track is moving we shall get a variation in the amount of light emerging from the film side remote from the light source. This must fall on a piece of apparatus which will convert light variations into electrical ones. Such a device is the photo-electric cell.

The Photo-Electric Cell

We speak nowadays of photo-electric cells when often we should be more correct in calling them "light sensitive cells." This distinction we shall not now investigate, but content ourselves with mentioning that there are several distinct ways in which a cell may be sensitive to light. Probably the earliest known light sensi-

tive cell was constructed of selenium. a metal which possesses the somewhat amazing property of varying its electrical resistance according to the amount of incident light. To put the matter in another way, we can state that if we incorporate a piece of selenium in an electrical circuit through which a current is flowing the latter can be caused to vary by simply exposing the selenium to more or less light. This idea is conveyed somewhat crudely, perhaps, by the illustration of Fig. 34, where we have a strip of selenium in an electrical circuit consisting of a battery and a microammeter—the current, of course, varies only a minute degree. Facing the selenium is an ordinary electric lamp bulb and between them is a shutter. If we raise and lower the latter, the needle of the microammeter will fluctuate owing to the varying resistance of the selenium.

Up to quite recently selenium has been practically abandoned, at least with respect to talking picture work, it being claimed that it possessed a large time lag. By this we mean that it did not respond immediately to light variation which was, of course, detrimental. This idea has now been disproved and there is, in some directions, a marked tendency to return to this type of cell.

The arrangement for reconverting the sound track into audible sound is now perfectly clear and appears after the style shown in Fig. 35, where we have an exciter lamp (note this term in connection with recorder lamps) which, by virtue of a condenser, throws a beam of light towards the sound track. Between the condenser and the sound track is our old friend the slit, which produces the fine pencil of light necessary to select the fine peaks or bands of the track according to the type of system employed. Passing through the sound track the light falls upon a light sensitive cell which is coupled to an amplifier and loudspeaker.

It will be of interest to examine a little more closely a true photo-electric cell such as the Western Electric, which is shown diagrammatically in Fig. 36 and photographically in Fig. 37. In general design it somewhat resembles a radio valve, and consists of a bulb and holder with two connections to an anode and cathode as seen in Fig. 36. The former consists simply of a platinum loop, but the latter is a little more complicated. The inside of the bulb is silvered except at the front, which constitutes a window through which the modulated beam of light passes. This silver backing is connected to a flexible lead as shown and is simply a provision for a conducting surface. The sensitive material is applied on top of the silver and consists in this case of potassium hydride. When the beam of light strikes the potassium hydride cathode it causes it to emit a stream of electrodes which, as it were, allows passage of electrical current between cathode and anode

after the style encountered in an ordinary radio valve. It is of course necessary for the cell to be suitably polarised, and in this case approximately ninety volts is applied to the anode from high tension batteries such as used in wireless work.

It will be remembered that in speaking of the glowlamp recorder

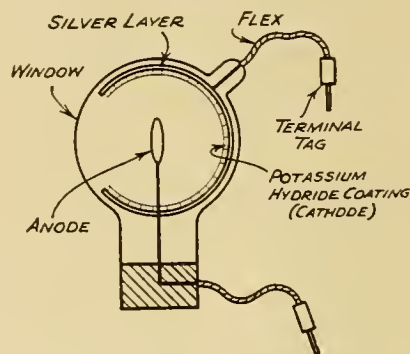


Fig. 36. Diagram of Western Electric photo-electric cell

utilising an Aeo light some mention was made of the refinements necessary in construction. These apply equally to the photo-electric cell which must respond uniformly to light variation. By this we mean that double the light must give double the electrical output from the cell and so on to every ratio. Then again the cell must respond to a white light which we adopt in the exciter lamp. Cells can be made which have a response according to the colour of the light thrown upon them, but they are not in use for talking picture work.

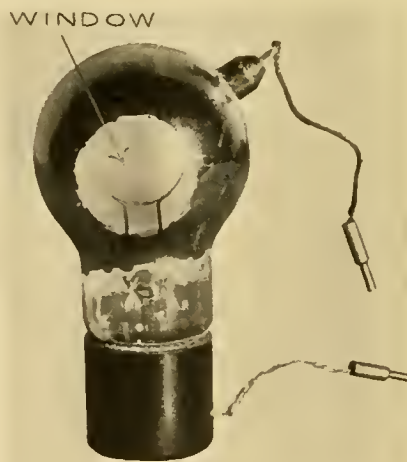


Fig. 37. The cell photographed

Altogether the subject of photo-electric cells, or light sensitive cells as we should say, is a very fascinating one and finds many applications besides that in talking pictures. We cannot, however, discuss them further, but would refer persons interested to the several excellent published books. We have much yet to learn on light sensitive cells, particularly with regard to giving them an output as high as the electrical pick-up, for it must be borne in mind that greater amplification is necessary with sound-on-film

projection than with sound on disc, the difference being due to the higher voltage variation of the pick-up as compared to the photo-electric cell.

In our next article we shall describe the construction of sound-on-film projectors and explain the functions and the construction of the sound unit.

REVERSED MOTION TRICKS

(Continued from page 427)

going. Indeed, it will rather improve the result), then turn round and immediately dive into the water.

Shoot all this with the camera upside down and then when you run the film through backwards you will see the diver emerge from the water feet first, shoot up on to the spring-board, land on his feet and walk off! A caption to the effect that "so and so had a rather eccentric way of leaving the water after his bathe" will add point to the jest.

Naturally, circumstances will decide the details of this particular trick to a great extent. As I have outlined it, your victim would have to be of the stuff of which professional stunt men are made, and you may find he will actually jib at the walking backwards business. If so, let him walk out as he likes, and the resulting reversed film will still be good, for he will then appear to walk backwards to land after alighting on the board. By the way, this trick could probably be improved by using normal speed for the walk along the board and slow motion for the dive.

Now suppose you feel you really must shoot a few scenes of the usual "group of people in water" variety. Employ the usual devices of getting them to play up to the camera a bit, by all means, but I suggest you also liven things up by including a reversed motion shot taken on a day when the sea is just a little rough. Get your group to stand fairly still for a little time and film them with inverted camera while two or three waves run in past them, breaking as they come.

On reversing that piece of film among the rest you will see, of course, the waves "unbreaking" and running back out to sea. Again a sub-title, *e.g.*, "The bathing at So-and-so was good, but the sea sometimes behaved in a most upsetting sort of way," may help, especially if you can get your group to do just a little suitable "business," showing surprise, pointing at the waves when they break, and so on.

If you stay on a farm for your holidays you have great scope for amusing reversed motion tricks. For example, a hen running backwards really fast looks humorous to most people, while the sight of a reaping machine proceeding backwards, complete with team, and the hay or corn rising up again, having apparently been "uncut," is likely to make your audience think you must be a pretty smart cameraman!



I HAVE not the slightest objection to a fellow reading HOME MOVIES in his bath; in fact, it seems to me an altogether excellent thing to do; but when a chappie like Pottleson comes and shares your home for the week-end because his wife and family are away and his own house is shut up, and reads HOME MOVIES in his bath, and comes across something so thrilling in it that he springs in one movement from a prone position under water to an erect one on the floor, and about three-quarters of the bath water explodes all over the room, and makes its way under the door, and flows down the stairs in a cascade, then I do think it is time to protest.

Pottleson was apologetic, but explained that what he had read had given him such a sudden and magnificent inspiration that his leap had been quite involuntary.

"And what," I inquired, "is this stupendous announcement?"

"Why, they're offering a prize for



"Comes across something so thrilling..."

the best film taken at the Ideal Home Exhibition at Olympia."

"You're sure it's got to be taken at Olympia?"

"Paper says so, but why?"

"Oh, nothing. It just crossed my mind that a picture of the torrent down my staircase might have gone rather well as the ideal home after a visit from you."

"No more fooling," cried Pottleson, "let's go out at once and find the others and tell them all about it."

Before I could stop him he was out of the front door like a flash and beating it down the street in his dressing-gown. P.C. Mugglewump headed him off at the end of two hundred yards or so and brought him gently back again. Half an hour later I was able to conduct Pottleson, now clothed and more or less in his right mind, round to Mrs. Motherspoon Waterbiffle's. May I remind you that Moon-Wiffle is the correct pronunciation of the dear lady's name? I had previously 'phoned her announcing

our advent with a Big Idea so that all the rest of the gang were assembled to meet us.

"A perfectly toppin' idea," exclaimed the General when Pottleson had got the news off his chest. "We will all go up in a body and spend the day filmin' and—er—filmin'—and



"P.C. Mugglewump headed him off"

—er—er—filmin', if you see what I mean. Everyone makes his own film and we run a sweepstake on it for the one that takes first prize."

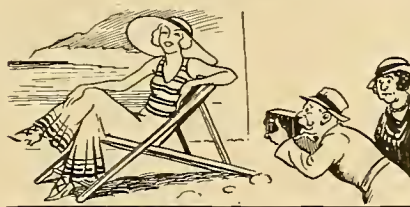
"But supposing," I suggested, "that none of us gets a prize?"

The Vicar, the Curate and others thought that this was a silly suggestion; we should probably scoop the lot. "But," said the Rev. Percival Slopleigh, "we can provide against that well-naigh unthinkable contingency. Should none of us be in the prize list, Mr. Hercy Parris will, I am shaw, decaide which of us takes the Sploshbury Pool."

Everyone being now satisfied, it was agreed that we should charter Mr. Gufflebotham's famous motor bus, *The Rose of Sploshbury*, to convey us to Olympia on the opening day.

* * * * *

The *Rose* is not one of your modern drawing-rooms on wheels in which



The General seemed to specialise in shots of beach pyjamas

decadent travellers wallow in disgusting luxury. It was built for the hardy souls of yesteryear, for he-men and she-women such as we breed in Sploshbury. It is rather high off the ground and either the entrance must have shrunk or Mrs. Motherspoon-

Waterbiffle must have expanded somewhat since the *Rose* made its first appearance amongst us. The General and the Vicar assisted her up the steps and I got a first-rate hundred feet of their efforts combined with those of the Curate, Flippersfield and the conductor to pass, so to speak, a full-blown quart through an entrance built for pint pots.

Though this could not, of course, be entered for the films taken within the Exhibition class, I felt that it might stand a pretty good chance as an Amateur News Film and even the Animal Picture class did not seem entirely ruled out, for half the dogs in the village rolled up to see the fun and Boo-Boo, Mrs. Motherspoon-Waterbiffle's Great Dane, was for a time quite firmly attached to the seat of the General's pants, in a devoted but misguided effort to rescue his dear mistress from those who appeared to be mobbing her, but were in reality engaged in helping her through the



"Being ejected two-fifths of a second later..."

door, for which she was what mechanics would term a nice push fit.

I will pass over our journey, which really contained no event of note, save Mr. Gufflebotham's unfortunate mistake in entering the merry-go-round at Golders Green in the wrong direction. We made seventeen complete circuits against the profane tide and it took what appeared to be the greater part of the Metropolitan Police Force to extricate us and speed us on our way.

As leader of the party, the General was the first to pass through the turnstiles at Olympia. He probably holds the record for short visits to any exhibition, being ejected two and two-fifths seconds later by a scandalised attendant, who could find no words but merely pointed to his southern aspect. Dear Boo-Boo's teeth had put in some pretty good work on the General's nether garments and it required all the safety pins that the

(Continued on page 447)

"HOME MOVIES" "OLYMPIA" COMPETITIONS

ALL READERS CAN NOW ENTER!

FOUR SUBJECTS

FOUR CASH PRIZES

FOUR GOLD MEDALS

HERE is your chance to achieve fame in the amateur ciné world together with a Gold Medal and a substantial cash prize! To celebrate the introduction of a Home Ciné Section into the Ideal Home Exhibition at Olympia this year, HOME MOVIES organised a series of competitions for valuable prizes, open to all ciné enthusiasts visiting the new section. In spite of a very large attendance, however, many thousands of readers of HOME MOVIES were unable to visit London at the time and in order that these may have an equal chance with their more fortunate brethren and in response to numerous requests, we have decided to throw open the competitions to all readers who write to us and obtain the necessary entry form. The subjects, as will be seen below, comprise an Amateur News Film, the Best Child Film, the Best Animal Film, and the Best Film taken in Olympia during the Exhibition. Naturally, so far as the last is concerned, it can only apply to those who visited the show, but the other three subjects should make a wide appeal throughout the country, as they are ones in which the London reader has no special advantage over

his fellow enthusiast in the country, or abroad.

So far as the Best Amateur News Film is concerned, not only does this offer very great scope for ingenuity and "news sense" which may be the means of bringing the lucky winner into touch with the professional world, but it should also do a great deal to demonstrate to the general public the possibilities of amateur ciné work for general entertainment. The winning film, in the judging of which we shall be assisted by British Movietone News, will be included by this latter company in its general distribution as an example of amateur work, and in this way will bring still further fame to its producer.

The best "Child" film is perhaps the most popular of all ciné subjects, for it has been said with much truth that four out of five ciné cameras are purchased to make a record of the children. Maybe you have a series of pictures of your child taken over a number of years which can be edited into a most fascinating series. Perhaps you have thought of a picture showing "Baby's Day" from the first ray of sunshine falling on the cot in the morning up to the final shot of a

tired but contented little head resting on the pillow at night. Maybe a "Child Adventure" picture appeals to you—there is unlimited scope and we anticipate many novel entries.

The best "Animal" picture should prove a very popular subject. Your favourite dog or cat, that puppy whose little tricks are so fascinating, the local Rin-Tin-Tin, animals on the farm, a day in the life of a race horse, animals of London—there is almost unlimited choice. If you are a specialist here is your chance!

As for the Best Film taken at Olympia during the Ideal Home Exhibition, little more can be said at the moment, except to point out that much can be done at leisure in the next month or two in cutting, arranging and editing such a picture. A film is made or marred by its cutting and in this connection we would recommend all entrants to study carefully the series of articles contributed by Mr. Adrian Brunel in his excellent series "Producing a Film."

Read the conditions of entry carefully, and write at once to the Editor, enclosing a stamped addressed envelope, for the free Competitor's Entry Form!

CONDITIONS OF ENTRY.

1.—These competitions are open to all bona fide amateurs and amateur clubs. The contest is open from March 29, 1933, and closes at midnight on August 31, 1933. All pictures must be received by that date, in none of which must professional aid, other than processing, have been given.

2.—Each entry must be accompanied by an addressed label and a remittance sufficient to cover the cost of return to the owner. Every care will be taken by HOME MOVIES while the entries are in its charge, but no responsibility can be entertained. Proof of posting will not be taken as proof of delivery.

The decision of the judges will be final, and no correspondence can be entered into upon this point. Correspondence should NOT be enclosed with entries.

HOME MOVIES reserves the right to make duplicates for propaganda purposes, and to publish illustrations from any entry.

Prize winning awards will be published in the *Daily Mail* and HOME MOVIES as soon as possible after the closing date.

Subject No. 1

£10 and a GOLD MEDAL for the
BEST AMATEUR NEWS FILM

A great chance for amateur cameramen, because the winning film will be shown by "The British Movietone News" and suitably acknowledged.

★ ★ ★

Subject No. 2

£5 and a GOLD MEDAL for the
BEST CHILD FILM

Your youngster may be a "star"—here, at any rate, is an opportunity to show what *you* can do in this fascinating branch of picture-making.

★ ★

SPECIAL NOTICE.

As many readers were unable to visit the Ideal Home Exhibition at Olympia, and in response to a number of requests, we are now opening the "Olympia" Competitions to all readers, so long as entries are received by the closing date, i.e., August 31, 1933.

All entries must be accompanied by an entry form to be obtained free on application to the Editor, HOME MOVIES, 8-10, Southampton Street, Strand, W.C.2.

★ ★

Subject No. 3

£5 and a GOLD MEDAL for the
BEST ANIMAL PICTURE

Some first-class films have, we know, been made of animals by amateurs, and we are anxious to see them. If you specialise in this popular and interesting type of picture, here is your chance to compare your work with that of others.

★ ★ ★

Subject No. 4

£10 and a GOLD MEDAL for the
BEST FILM TAKEN IN OLYMPIA

We know that this is a difficult subject—we also know that there are plenty of amateurs capable of turning out a first-class picture under these conditions! We await the result with great interest.

HOME MOVIE OPPORTUNITIES for MAY, 1933.

MAY			
1	May Day. Old custom of crowning the May Queen	H U R S L E Y (HANTS). AND ALL PARTS OF THE COUNTRY.	15-19 Ladies' Open Golf Tournament GLENEAGLES.
1	May Day Sunrise service	MAGDALEN COLLEGE, OXFORD.	16-18 Race meetings BATH and YORK.
1	Polo season opens		18-24 "Summer Eights" (Rowing) OXFORD.
1	United Hunts' Steeplechase Meeting.. ..	LINGFIELD PARK.	20 Steeplechase race meeting STRATFORD - ON-AVON.
1	Championship Tennis Finals	QUEEN'S COURT.	20 Whitney Cup Final (Polo) ROEHAMPTON.
1-6	Hard Court Lawn Tennis Championships	BOURNEMOUTH.	22-23 Southern Command Horse Show TIDWORTH.
1-13	Beaufort Club Spring Polo Meeting	NORTON.	22-27 British Dance Festival BLACKPOOL.
2-4	Race meeting	CHESTER.	23-24 Ladies' Open Golf Tournament SANDOWN, ISLE OF WIGHT.
2	Ancient St. George's Fair	MODBURY.	24 Empire Day Celebrations GENERAL.
3-4	Steeplechase race meeting	GLOUCESTER.	24-25 Agricultural Show SHREWSBURY.
3-6	Royal Dublin Agricultural Show	DUBLIN.	24-25 Spring race meetings BRIGHTON and CURRAGH.
4	Ancient Fair	NORTHAMPTON.	25 Ascension Day. "Beating the Bounds" custom GENERAL.
4	Easton Harriers Point-to-point.. ..	BADNINGHAM.	25-27 Welsh League of Youth Eisteddfod CAERPHILLY.
5-6	Jubilee race meeting	KEMPTON PARK.	25 to } Royal Navy, Military and Air JUNE } Force Tournament OLYMPIA.
6	Steeplechase meeting	STRATFORD - ON-AVON.	10 } MAY
6	International Motor Cycle Race	DUBLIN.	26 The Queen's Birthday.
6	Junior Car Club meeting	BROOKLANDS.	27 Golf Tournament GLENEAGLES.
6	Rugby Final	WEMBLEY STADIUM.	29 Polo Cup Final ROEHAMPTON.
7	Ancient Colloden Wishing Well Pilgrimage	INVERNESS.	29 to } One Thousand Guineas Golf JUNE } Tournament LEEDS.
8	Old-world "Furry Dances"	HELSTON.	3 } MAY
8-12	Professional Golf Tournament	SOUTHPORT.	31 The Derby EPSOM.
9-11	Second Spring Race Meeting	NEWMARKET.	31 Union Day SOUTH AFRICA.
10-11	Irish races.. ..	CURRAGH.	31 to } Royal Agricultural Show BOURNEMOUTH.
13	Agricultural Show	GLASGOW.	JUNE } 3 }



The
PAILLARD-Bolex
Model "D" Projector

for both Pathe 9.5 mm. and any 16 mm. films.

A MACHINE OF OUTSTANDING MERIT

Not merely a projector which will show either size of films but a real gem of precision workmanship.

NOTHING can equal the performance of the PAILLARD-Bolex projector. 250 watt illumination ensuring a brilliant picture up to 10 ft. wide with either Pathe 9.5 mm. and Kodak or other 16 mm. films. Forward and reverse mechanism. Chromium plated throughout. Fitted with the world renowned HUGO MEYER "Kinon" superior f/1.6 1½" projection lens.

All the refinements to be found on machines selling at twice the price.

PRICE: Including all accessories to project both sizes of films - - - - - **£35**

Extra resistance for voltages 200 to 250 - - - - - **37/6**

Your dealer can demonstrate but if you experience any difficulties write to the Sole Distributors who will immediately make the necessary arrangements:

Booklets free from:

CINEX LIMITED

70 High Holborn, London, W.C.1

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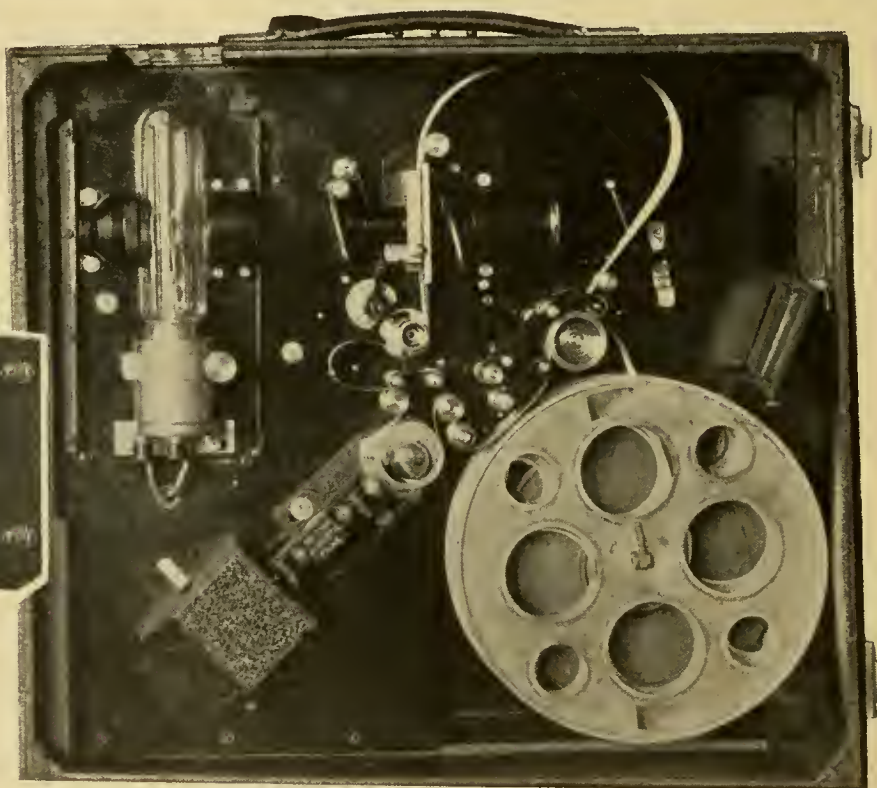
TALKIES in your own home . . . in any room . . . merely plug in to the nearest lighting socket . . . a child can operate it. . . This is what is meant by the introduction of the new British Acoustic Home Talkie Projector.

This BRITISH Acoustic Equipment is no heavier than a portable gramophone and can be operated from either A.C. or D.C. according to your current. If you are not one of the 20,000 who heard this All-British Equipment at The Ideal Home Exhibition post the coupon NOW for full particulars.

British Acoustic
 16 mm. Sound-on-Film
Home Talkie Projectors



● A complete cinema in two cases!



To: British Acoustic Films, Ltd.,
 (Dept. 16 mm.), Film House, Wardour Street, W.1

I am interested in your 16 mm. Talkie Projector in its application to

Home Entertainment—Classroom Use—
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(Cross out those which do not apply)

Please send me full details.

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 ADDRESS

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 Film House, Wardour Street, London, W.1



INSTITUTE OF AMATEUR CINEMATOGRAPHERS

AN INTERNATIONAL NON-PROFIT MAKING INSTITUTION - - - FREE FROM ANY COMMERCIAL CONTROL WHATSOEVER

7, RED LION SQUARE, W.C.1

President:

HIS GRACE THE DUKE OF SUTHERLAND. K.T.

Hon. Secretary: Wm. E. CHADWICK, F.A.C.I.



NEW MEMBERS.

At the last Council Meeting of the Institute of Amateur Cinematographers, Ltd., the following 104 candidates were nominated for membership:—

Miss D. Penfold; M. H. G. Mawson; T. D. Bruce; Samuel Mayoh; Walter Gilling; Mrs. Emma Hawkey; P. Chaudhuri; W. Cornish; John Graham; Major A. E. Ray; Rev. L. G. Brewster, M.A.; G. C. Powers; F. Horton; Michael Loveday; G. J. Lake; W. L. Turner; M. M. Deane; Charles C. Rogers Edwards, D.S.C., B.Sc., A.M.I.C.E.; T. A. Savage; A. Gilbert; Edward R. Tyler; Edward R. Flewitt; J. S. R. Serle; N. F. Rowlandson; Edgar H. Cottrell; J. R. Mason; G. W. O. Saul; W. L. Cooke; Harold Bryan Rourke; Albert E. Dalrymple; Lieut.-Com. L. B. Bishop; James H. Falconer; F. A. Scotland; Hugh F. Andrews; William Hill; Dr. G. M. Gray, M.D., F.R.C.S.; A. C. Jameson; Joseph Forster; John L. Rogers; Mrs. E. Anderson; Wilfred Mather; Ronald G. Finch; Kenneth D. Smith; John Short; Roy Malcolmson; Mrs. W. A. C. Henderson; Norman F. Dakin; C. E. Smedley; Denis Fletcher; W. D. Taylor; John Robertson; J. A. Miles; A. Wilson, F.Z.S.; J. T. Barker; F. W. Carter; Dr. C. H. Bulcock; Noel H. Isaacs; William F. K. Thomlinson; R. P. Denman; Thomas C. Cox; E. B. Culverwell; A. O. M. Cooper; J. Master-ton; R. Harrington-Moore; S. S. Bird; J. E. Gordon-Powell; Howard L. Jacob; Claude R. Endicott; F. I. Phillips; Dr. M. Myers; H. A. Rowe; E. G. N. Kinch; C. J. P. Thompson; C. L. Johnson; C. R. Higginson; W. G. Richter; David Kennedy, M.I.A.E.; Norman Ward; Lt.-Com. R. L. Tuffnell; W. M. Valon; T. Norman J. Bell; Dr. A. Hunter Forman; A. H. Bowden; W. G. Bassett; Miss Margery A. Fletcher; Thomas Huggan Gaunt; V. Insani; Thomas Gorton; C. L. Bennett; M. L. Nathan; H. G. Eastcott; Wm. John Dear; C. C. Gulliver; Chas. W. Watkins; G. Burnett; H. T. McFarlane; J. W. West; E. K. Durston; Howard Bayliss; Fernando Canete (Spain); Kenneth D. Chown; J. N. Bullivant; R. S. Ashby; W. Turner.

The candidates who were nominated at the previous Council meeting were elected to membership.

PATRON.

We have pleasure in announcing that the Rt. Hon. Viscount Weymouth, M.P., has been graciously pleased to become a Patron of the Institute.

ASSOCIATE MEMBERSHIP.

The following Companies were admitted to Associateship of the Institute:—

Amateur Ciné Service, Bromley; Westminster Photographic Exchange, Ltd., Piccadilly (and branches); City Sale & Exchange (1929), Ltd., Cheapside (and branches); Butcher, Curnow & Co., Ltd., Blackheath.

HONORARY MEMBERSHIP.

The following was elected Honorary Member of the Institute:—

Pat Mannock.

HONORARY SOLICITORS.

Messrs. Goodway & Parker, Birmingham.

AFFILIATED SOCIETIES.

The following ciné societies were granted affiliation to the Institute:—

Trent Ciné Club, Nottingham; Stockport Amateur Ciné Players' Club, Ashton-under-Lyne; Amatör Mozgofenykepezok Egyesulete, Budapest.

I.A.C. NATIONAL MOVIE-MAKING CONTEST.

Since our announcement in last month's issue of HOME MOVIES, Messrs. Pathéscope, Ltd., have been pleased to offer prizes to the value of 50 guineas, and, in addition, medals for various classes.

Also—

Messrs. Drem Products, Ltd.—

Drem Cinephot complete in case.

Messrs. Young's Chemist, Ltd., Leicester—

Free supply of film to size of winning award.

Messrs. Butcher, Curnow & Co., Ltd., Blackheath—

Equipment prizes to the value of 5 guineas.

I.A.C. MEMBERS' CAR BADGE.

One of the privileges of membership is the right to display a distinctive and specially designed badge for use on the front of the I.A.C. member's car. This beautiful design is supplied enamelled in rich blue and chromium-plated with radiator or bar fitting.

Conditions.

The I.A.C. car badge is issued on the following conditions, with which it is necessary for the holder to signify his agreement:

1. The I.A.C. car badge is issued on loan and remains the property of the I.A.C.,

This arresting enamel sign displayed outside the premises of a dealer indicates to I.A.C. members that they are officially appointed by the Institute to represent the I.A.C.

In order to ensure efficient working throughout the country of our ciné service, appointments of Associate Members are supplemented by the appointment of numerous representatives who are able and willing to render efficient assistance and service to I.A.C. members.

Members will find it to their own interest to deal with the officially appointed Associates and representatives wherever possible, and mention that they did so because of the appointment.

and must be returned without refund, immediately the holder ceases to be a member of the Institute.

2. The I.A.C. reserves the right to require the return of the I.A.C. car badge at any time.

3. The member to whom the I.A.C. car badge is issued undertakes not to part with it to any other person.

Subject to the above mentioned conditions, the charge for the use of the badge during membership is as follows:

Richly enamelled blue and chromium-plated badge—

With radiator fitting 6s. 6d., post free.

With modelled bar fitting 7s. 6d. ..

It is important that applications for the I.A.C. car badge should be made upon the proper form, a copy of which will be sent on request. All applications are treated in strict rotation.

FROM THE POSTBAG.

"I have found the information contained in the I.A.C. booklets most useful."

FLYING OFFICER G. E. SAMPSON.

"I have read with real pleasure and very considerable profit the Monthly Bulletins which you sent. With renewed thanks for what the Institute has already done for me."

Signed, L. G. BREWSTER.

"Many thanks for the I.A.C. booklets—obtaining permission to use Ciné Camera in your guide is a great step forward."

G. W. O. SAUL.

"Please allow me to congratulate you on the excellence of the pamphlets and the March Bulletin."

C. G. ENGLEFIELD-BISHOP.

"May I take the opportunity of saying how much I already realise what a necessity the I.A.C. is to the amateur cinematographer."

KENNETH D. SMITH.

"May I take the opportunity of expressing my appreciation of your bulletins."

N. F. ROWLANDSON.

"Many thanks for my first copy of the I.A.C. Bulletin. I was very surprised to receive such an elaborate booklet with concise and clear articles."

EDGAR H. COTTRELL.

"I wish to thank you for all the trouble entailed. I am very pleased that I have been elected a member of the Institute, as I feel that with such an organisation to assist me I shall have no difficulty with the production of any films which I may contemplate. The whole motive of the Institute is bound to progress as the people behind it are so enterprising."

M. LOVEDAY.

PLEASE WRITE!

Several people who have called at Red Lion Square have been disappointed that they found no officer of the Institute there to receive them. Prospective members however, are asked to remember that those who are working to put the I.A.C. on its feet are doing so in what spare time they possess, after having attended to the pressing business of earning their own living. In the meantime, please write.

[SUBSCRIPTION - - 10s. 6d. PER ANNUM

JOIN THE I.A.C — MAKE THE PICTURE TELL THE STORY

NEW CINÉ APPARATUS

TESTED AND REVIEWED

This section is devoted each month to impartial tests and reports on cine apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment

Two Useful Lighting Devices

THE illustrations on this page show two ingenious and most useful artificial light units for cinematography either in the home or in an amateur studio. Most of the 500-watt lighting units nowadays are fitted to rather small reflectors which in many cases do not give a sufficient spread of light for soft illumination. The Boardman lighting unit (on the right of our illustration) consists of a support carrying a kind of white-lined "umbrella," in the centre of which the 500-watt lamp is placed. The effect is brightly to illuminate the whole interior surface of the "umbrella," thus presenting a large illuminated area which gives particularly soft lighting and excellent modelling to the subject. The stand is adjustable over a wide range of heights and the "umbrella" folds into a very small space when it is desired to put the apparatus out of action. The price of this apparatus complete with 500-watt bulb is £5 5s. 0d.

On the left of our illustration will be seen a neat and easily handled spotlight fitted with Neron lamp and a powerful lens, the whole being supported on a U-shaped piece of metal, so that the angle can be adjusted to a nicety. Such a spotlight as this can be placed behind the subject, so as to give that back-lighting effect which is a feature of nearly all professional productions and which gives such admirable relief effects, while amateurs who are accustomed to artificial light work will think of many other uses. This sells for £3 12s. 6d. and is also fitted to a strong, light and easily adjusted stand, which packs up into a very small space for transport.

Both of these devices have been submitted to us by Messrs. Soho, Ltd., of Soho Square, W.1, and form a very valuable addition to the artificial light facilities of the modern home movie-maker.

A Vest-Pocket "Tripod"

In the April issue of HOME MOVIES a prize was given for a simple device which could be used as a substitute for a tripod. A similar device to this is now marketed by Messrs. Edwin Gorse, Ltd., and known

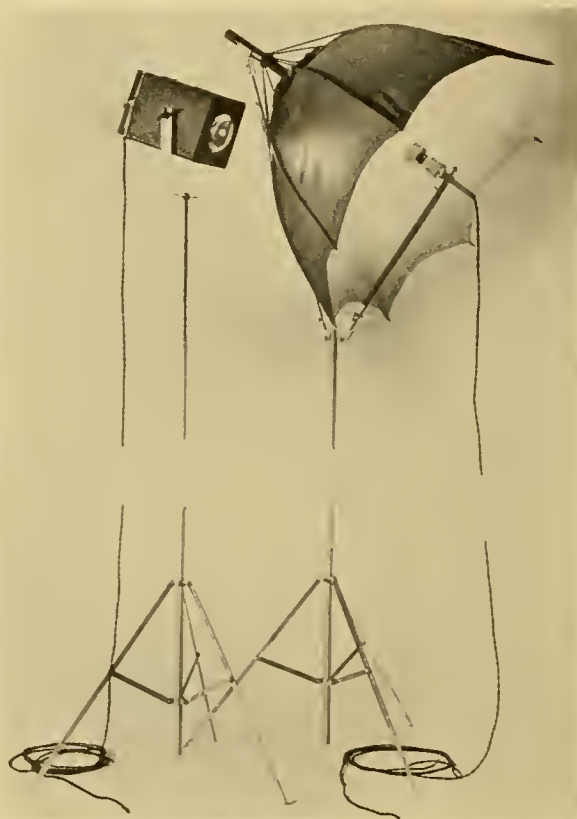
as the "Vest-Pocket Tripod." It consists of a chain to which is attached a small block of metal with a screw on each side. One of these is a British and the other a Continental screw, and either can be used at will to suit the particular camera. The device is simplicity itself to use as it is only necessary to screw in the particular fitting, stand on the chain and pull upwards, the tension thus given steadying the camera remarkably well. The device, complete in a small pocket purse, sells for half-a-crown, and will be found a very valuable aid to

necessity of flooding the room with light or moving away from the projector to reach another light switch. We have now received the A. C. Model Pilite (an illustration will be published next month as it arrived too late for us to include a picture in this number) which combines all the advantages of the device already described plus a step-down transformer especially designed for the new Pathé 200-B projector.

As many of our readers know, the 200-B projector is designed to run with either an external resistance for reducing the mains voltage to that of the lamp or a transformer for the same purpose, no voltage drop being required for the motor, as this can be supplied to suit the required mains voltage.

Connection with the mains is made through a long lead fitted with a plug which fits either the ordinary bayonet socket or the wall socket taking two pins, as desired. Two outlets with plugs are provided, one for the lamp and the other for the motor; and the same two switch controls are provided on the A.C. model as on the version described last month, one being arranged so that when the switch is down the projector is "on" and the pilot lamp "off," and when it is up the projector is "off" and the pilot lamp "on," while the second switch enables the pilot lamp to be switched on while the projector is running.

By combining the pilot lamp idea with the transformer, Messrs. Burne-Jones & Co., Ltd., of Magnum House, Borough High Street, S.E.1, who submitted the device, have provided a most interesting and useful instrument, the price of which complete is £4 10s.



On the left: The Soho Spotlight
On the right: The Boardman 500 light with reflector

all amateur cinematographers and, indeed, to still-camera users. The "Vest-Pocket Tripod" is submitted to us by Edwin Gorse, Ltd., of 86, Accrington Road, Blackburn.

The A. C. Ciné Pilite

In the April issue we reviewed the ciné pilot lamp outfit which our readers will remember is designed to enable the operator of a ciné projector to illuminate the immediate neighbourhood of his machine for threading purposes between reels without the

New Gevaert 9.5-mm. Film Prices

The Gevaert 9.5-mm. and 16-mm. ciné film was reviewed and favourably commented upon in HOME MOVIES last August. Hitherto, however, the price of this film has been above that of competing makes: i.e., 2s. 10d. per spool, or 8s. 6d. per carton of three, in spite of which its good qualities have assured it a steadily increasing sale. We are very glad to find, as doubtless many of our readers will be, that the

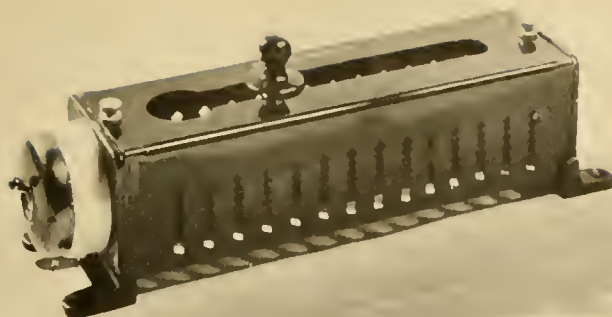
price has now been reduced to 2s. 7d. per spool, this applying equally to the three varieties, namely, reversal, negative and positive.

16-mm. Film Price Reduction

Gevaert, Ltd., not only make 9.5-mm. film, but also 16-mm. negative-positive stock of excellent quality in both orthochromatic and panchromatic varieties. For some time this company has been selling both films at a price which does not include development or provision of a positive print, so that the user can make whatever arrangement he likes about development and need only make positive prints of the portions of the film he considers good, thus often effecting an appreciable saving. Hitherto, the price of the ortho negative has been 13s. 6d. and the pan negative 17s. for 100 feet, and we are interested to see that these prices have now been reduced to 12s. 6d. and 13s. 6d. respectively. For the 50-foot spools, the respective prices of 7s. 6d. for ortho and 9s. 6d. for pan have been reduced to 6s. 6d. and 7s. 6d.

Developing prices if a print is ordered at the same time have also been reduced considerably, a nominal charge of 1s. per spool (either film or either length) being now the rule; if the pan negative is developed separately without the provision of a print a charge of 3s. is made for the 100-foot spool or 1s. 6d. for the 50-foot. The cost of a positive print

★
The
Westminster
Dimmer
for
room
lights
★



from either kind of stock is 12s. 6d. and 6s. 6d. for 100 feet and 50 feet respectively, so that the overall cost of the film, development and positive, using ortho stock is now 26s. for the 100 feet, with only 1s. more if the pan negative is used. 50-foot prices are 14s. and 15s. respectively.

Many workers who like ordinary pan stock will appreciate the ability of obtaining a separate negative without having to pay the higher cost of the super-pan film.

The Westminster Dimmer

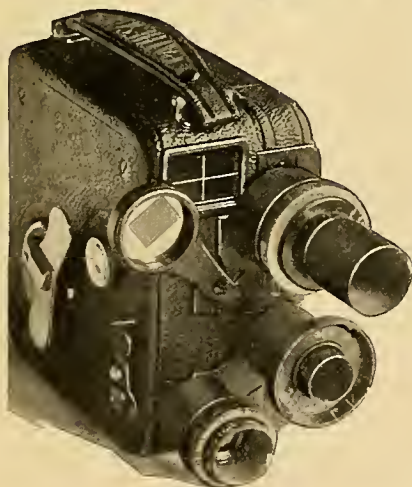
A device which will supply a long-felt want in home projection is the Westminster Dimmer illustrated herewith and designed to be connected in series with the room lights so that

they can be progressively dimmed in the professional manner, instead of being switched on and off with a jerk. The dimmer, which is a businesslike-looking arrangement as will be seen from the accompanying photograph, carries on one end a tumbler-switch, and on the top, a knob which slides backwards and forwards to vary the strength of the light from full brilliance down to invisibility.

There are several applications of this useful piece of apparatus, for it can be connected with, say, a standard lamp of sufficient power to illuminate the room or in series with two or three lamps (coloured or plain) which can be stood in reflectors in front of the screen so that it can be gradually lit up and thus illuminate the room.

MEYER PLASMAT F/1.5

9.5mm. MOTOCAMERA DE LUXE



Interchangeable lens fitting. Focussing mount model
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MODEL B. Motocamera complete with Meyer Trioplan Anastigmat F/2.8. ... £10 10 0

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The wire used in the resistance is wound in a groove cut in slate and is suitably graded to conform to the proper dimming curve of modern lamps. There is a steady decrease of light from full load to complete "black-out," the circuit being automatically broken at the end of the stroke. The dimmers which are conservatively rated throughout and can be safely left for any length of time in any desired position of dimming, are made in several sizes according to the power it is required to control. Thus, for a maximum load of 200 watts (say, three 60-watt lamps), the price is 32s. 6d., for 500-watts, 45s., intermediate sizes being provided at reasonable prices. All units are completely self-contained, and protected with stove-enamelled and perforated steel cover with enclosed terminals. The specimen illustrated was submitted by The Westminster Photographic Exchange, Ltd., of 24, Charing Cross Road, W.C.1, and when ordering both wattage and voltage required should be stated. We can recommend this device as being well designed, highly efficient and of very reasonable price.

Quick Service for 9.5-mm.

We learn that the Camera & Gramophone Co., of 320, Vauxhall Bridge Road, Victoria, S.W.1, are processing Pathescope 9.5-mm. ciné films in 24 hours. This express developing service was commenced last season, and has met with great success. All films (other than P.S.P.) left before four o'clock are ready the following day at 5.30 p.m. Usual prices are charged for processing, namely, 2s. per 30-foot films, and are sent *post free*.

NEWS OF CINE SOCIETIES

(Continued from page 451)

"Nightmare." One reel, 9.5-mm. Dramatic experiment.

Charges are 1s. 6d. per reel per week to cover postage and wear and tear; where reciprocity can be arranged no charge is made. "Conway" included free with any two other reels.

SEALL FILM SOCIETY. Hon. Secretary, J. Gordon, "Bordersmead," Loughton, Essex. The production of the film, "The Girl From Nowhere," began at the end of April. Norman F. Rowlandson, who wrote the story, is the camera-man, and we expect something new in camera angles from him, as his experience is enough to make the film a success; direction is in the hands of the secretary, who has great ideas for the future of the society as regards sound on film.

Although we are using 6,000 c/p lights for our interiors, this is not really sufficient, and work is being rather held up until more

light is available. Results of recording on a "Cairmor" recorder are so satisfactory that we have decided to make the last scenes of the film a talkie.

If any non-members are interested, will they please communicate with the secretary, as there may be some vacancies towards the end of the year.

STOCKPORT CINE PLAYERS' CLUB.

Hon. Secretary, H. W. Greenwood, "Penrhos," Beaufort Road, Ashton-under-Lyne. The above club has already started making plans for this summer's work, and a scenario is almost completed for a semi-historical film. The period is that of the Cavaliers and Roundheads, and members are hard at work preparing costumes and properties before the actual shooting of the scenes commences.

The monthly meetings continue to be well attended, and at a recent one some interesting American films were shown, including "The Black Door," which stimulated discussion amongst the audience at the end of the evening.

IN THE HALL



Don't forget the hall as a camera location! Many excellent shots are obtainable in this way

SUDBURY AMATEUR CINE SOCIETY.

Hon. Secretary, F. Midgley, Tudor House, Priory Hill Avenue, Wembley. A meeting of this newly-formed society was held at Sudbury Priory, the society's headquarters, at the beginning of April, when the following officers were elected: Hon. Secretary, F. Midgley; Hon. Treasurer, K. Harmer; Lighting Expert, A. Midgley; Director, T. Thomas; Publicity Manager, Mr. Speed; Executive Committee, F. and A. Midgley, K. and D. R. Harmer, T. Speed, T. Thomas and Miss B. Boardman.

We have decided at present to use 9.5-mm. stock in preference to 16-mm., and have already started work on a scenario. We are holding a members' projection night to

discover cameramen, and professional films will also be projected for purposes of comparison. It is hoped to hold a projection night every fortnight; a fee of 6d. per member is charged for entrance to the projection room on these nights, and members are invited to bring their friends. The annual subscription is 10s. 6d., with an entrance fee of 10s. 6d. Full particulars can be obtained from the Hon. Secretary at the above address.

TEESIDE CINE CLUB.

John R. Wild, 3 Acton Street, Middlesbrough. We are just entering our second season of production after a satisfactory first year. The first film to be attempted during this summer is a burlesque on "Sherlock Holmes"—short work with a temporary title, "The Adventure of the Kiltown Cup," the story and scenario being by one of our members.

During the latter part of last summer we were engaged on our first attempt at film production, entitled "Every Bullet"—a 400 foot, 9.5-mm. drama. Shots were taken in gardens in the Linthorpe district of Middlesbrough, and for the rougher and wider scenery excursions were made to the Cleveland Hills. Although far from perfect, our first film is a very creditable effort, and through the experience gained we feel capable of tackling something far more ambitious.

One of the most outstanding pieces of work accomplished by any one member of the club is a synchronised sound film, "Symphony of Trees"—a fine piece of film produced by Mr. W. Maxwell.

Applications for membership to this flourishing club should be addressed to the hon. secretary at the above address.

YORK AMATEUR FILM SOCIETY.

Hon. Secretary, Wm. Holden, 3 Acomb Road, York. The society gave a film entertainment in the ballroom of St. George's Cinema, York, at the beginning of March, when "The Sattlely Treasure," which has just been completed, was given its first public screening. Four other films were shown (the work of the society in 1932-33): "Topicalities," "A Holiday in York and District," "The York and District Animals Hospital," and "Welfare Work"; and an audience of 300 signified their approval in no half-hearted measure. The hon. secretary was responsible for the scenario of "The Sattlely Treasure," and the society's president and cameraman was responsible for the photography of all the films, which reached a high level of merit. The entertainment was for the purpose of providing funds and propaganda for the York and District Animals Hospital, and was very successful.

The hon. secretary would like to hear from anyone who desires to become a member of the society.

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THE MERRY REEL

(Continued from page 439.)

party could muster to ensure his re-admission. I got twenty-five splendid feet of this episode. I was rather pleased, too, with my shot of the entry of Mrs. Motherspoon-Waterbiffle and the Vicar into the great hall. She skidded somehow at the top of the steps with the result that her feet got all tangled up. To save herself she flung an arm round the Vicar's neck whilst he, seeing her predicament, encircled her alleged waist with one of his. In the shock of their encounter his shovel hat flew from his head, hovered for an instant above hers, and finding no opposition from her jaunty beret, came to rest on her collar bones after the manner of a candle extinguisher.

Naturally we all made straight for the HOME MOVIES stand. The Rev. Percival Slopleigh having pointed out someone who, he was sure, was Mr. Hercy Parris, the rest of them made a ring round this personage, whilst the real Mr. Parris and I (after another twenty-five feet) decided that there was nothing to prevent us from having a quiet cup of cocoa or something of the kind at the place labelled Refreshments.

"Here's how," I said. "—my hat, just look at that."

"That" was the Rev. Septimus Poffle in the act of firing a magnesium flare to assist the Vicar, whose ciné-camera ideas do not go beyond about

f/11. I was able to secure a first-rate shot of the enthusiastic ejection of Sploshbury's broad-brimmed hawker of holy things, as the poet Tennyson somewhat harshly refers to the Cloth.

Meantime, Mrs. Motherspoon-Waterbiffle could be seen causing confusion and dismay by plying a tank-like backwards way from the Tiny Tots' stand, what time she filmed vigorously. Her idea was to obtain one of those receding shots. A jolly good notion in a way, but her path was positively strewn with the mangled remains on those whose corns and bunions she had trodden with eighteen-stone emphasis.

The Vicar would probably have had a wonderful reel of Indoor Sports but for the fact that he had forgotten to charge his camera and had omitted to bring any spare reels with him. The General appeared to be specialising in shots of beach pyjamas, except when Mrs. General managed to make her way towards him, when he immediately directed his lens (though I observed that he did not operate the shutter) to architectural features and the like.

Everyone appeared to be happy and busy and to quote the words of our local paper, "a good time was had by all."

On the return journey in the *Rose* most of them did not seem to be very sanguine with regard to their chances of the prize. Filmin', as the General

remarked, is rather like fishin' in a way. Somethin' always prevents you from landing the real big things.

Still, there were one or two who thought that they stood a chance for the HOME MOVIES prize. At least they did until the General observed: "Mr. Reeler hasn't said anything so far. Now, I wonder what he has been doing."

"Oh, I've won the sweep all right," I smiled, "and probably the first prize as well."

"Why, what shots have you made?"

"Oh, I have just been filmin' you people filmin'."

Without a word they handed over their half-crowns.

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News of Ciné Societies

EDITOR'S NOTE.—"Home Movies" will be glad to publish each month particulars of the activities of the British Cine Societies and their future plans. For inclusion in our next issue reports should reach the Service Manager not later than 12th May. "Stills" suitable for publication are welcomed

ACE MOVIES. President, Sinclair Hill, O.B.E.; Hon. Secretary, Mrs. Ben Carleton, 1a Madeira Road, Streatham, S.W. 16; Studio, 119 Mitcham Lane, Streatham, S.W. 16. Living up to their motto of "Films of Distinction," Ace Movies have completed the Eric G. Notley production, "The Second Crime," written and directed by Ray Sonin; this is not just another murder mystery, but a drama of a battle of wits between two men. Eric G. Notley, the producer, turned the camera with such excellent results that Horace Hughes, our "ace" cameraman, will have to look to his laurels. The sets, which included a drawing-room, a kitchen, a lawyer's office and book-maker's office, were designed by Ray Sonin and executed by the society's technicians. An interesting point to note is the fact that the male members of the cast were no make-up whatsoever. "The Second Crime" will not be available for loan to other clubs for at least six months.

Work is soon to commence on Ace Movies' next production, which is a type of film never before attempted by any amateur ciné society, and is destined to set new standard in amateur cinematography.

ALPHA FILM SOCIETY, WOOLWICH. Hon. Secretary, Miss I. Booth, 6, Leyland Road, Lee, S.E.12. This new society has been formed for the benefit of those in South-East London interested in the hobby of cinematography in any form. There is no restriction as to membership: the subscription is moderate and is payable weekly or annually.

Preparations are now in hand for our first production, and it is hoped to start filming shortly. Most of the shooting will necessarily be done out of doors, as we have not yet any facilities for indoor filming, though we hope to remedy this as soon as funds and other circumstances permit. The first film is a melodrama written by Mr. F. Rainbow, and the cast will include a number of amateur actors well known in the district, who we hope will be a success in the new medium. We are using 9.5-mm. film at first, but may change to 16-mm., particularly as we hope to make sound films.

Anyone interested in this new venture should communicate as soon as possible with the Secretary; no previous experience in any branch of the subject is necessary, and, as mentioned before, the subscription is very low.

BAYSWATER AMATEUR MOTION PICTURES. Mr. D. S. Alton, of 104 Talbot Road, Bayswater, W.11, is anxious to promote a Ciné club of this name in his district, and will be glad to hear from anyone interested. Subscriptions, of course, would be as small as possible, and arranged according to membership. Please write for particulars to above address.

BECKENHAM CINE SOCIETY. Hon. Secretary, J. W. Mantle, 56 Croydon Road, Beckenham. Although this society has not officially made any films during the winter session, some of the members are privately

making a thriller, under the experienced direction of Mr. Mantle, entitled "Imagination." Judging from the rushes of this film the photography is delightful, but it is difficult at this stage to judge of the rest of the film.

Members of the society have been giving shows to deaf and dumb clubs, orphans' home, charities, and dramatic and debating societies; and after some of the receptions we have met with we strongly recommend other amateurs to do likewise.

BELFAST AMATEUR CINE SOCIETY. Hon. Secretary, S. S. Green, 48 Upper Church Lane, Belfast; Hon. Treasurer, D. O'Sullivan. This society continues to forge ahead, and we have been very busy since our last notice, having had several successful meetings and a few new members being enrolled. Our first production, entitled "The Thirteenth," is now well on the way; most of the exterior shots have been taken, and we hope to finish this month the interior shots, for which we have the use of the Grand Central Hotel, Belfast, by kind permission of the management. This film is being co-directed by S. S. Green and Dr. J. Ryan; D. F. O'Sullivan acting as camera-man.

As an inducement to members to try their hands as cameramen, directors, etc., we have instituted a prize competition amongst the members for the best individual film taken during the year, the closing date for entries being December 31, 1933.

Mr. R. A. Mackintosh has been appointed Librarian, and Mr. T. S. Clarke assistant for sound and musical accompaniments. We are on the look out for more suitable premises which can be turned into a studio, and hope to have this in the near future, when a grand opening-night will be arranged.

The secretary will be glad to hear from other clubs with films to loan.

CROYDON AMATEUR FILM CLUB. Studio, 1, South Park Hill Road, South Croydon. Hon. Secretary, J. L. Bacon, 36 Morland Road, Croydon. This club is now firmly established on a sound financial basis and is in a position to start production on a serious film. This is taking the form of a biographical outline of the history of Croydon—ancient and modern—and is at the moment in the discussion and casting stage. It is hoped that when completed this work will be of definite commercial and publicity value to the club. Although all efforts are being concentrated on this film, work will continue on "The First Offence" as time permits, but the latter is being treated rather as a secondary spare-time occupation and may never reach the cutting stage.

The club is honoured to be now under the patronage of Mr. Victor Peers, of the Gaumont-British Picture Corporation, and Mr. Stuart Davis, of the Davis Theatre, Croydon, both of whom are most enthusiastic about the movement.

It has been found advisable to divide up the club into separate sections, each section having its own particular function and those

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in each section having their own work. There is still room for a few more male members, either technical or not, and although there are no vacancies for ladies, there is a waiting list. The secretary will be pleased to hear from anyone interested—it is not necessary to own apparatus.

FINCHLEY AMATEUR CINE SOCIETY. Studio, Dollis Mews, Dollis Park, Finchley, N.3. Owing to the unfortunate illness of our hon. secretary, Miss Anstey, all communications relating to the society are being handled by Mr. J. C. Lowe, "Elmleigh," Tenterden Grove, Hendon, N.W.4, and it is requested that all letters be addressed to him until further notice.

The production side of the society's activities is again in full swing, there being three units at work at the moment: while the committee have under consideration a special story for a long film which will probably occupy everyone for some months. The 9.5-mm. unit has provided members with two interesting evenings during the past month. Arthur H. Green gave a well-chosen programme of films, including his prize-winning holiday film in the F.A.C.S. competition; while Mr. H. A. V. Bulleid, a keen 9.5-mm. enthusiast, who plays a lone hand, provided an amusing evening with some comedy films produced by him at Cambridge University.

A 9.5-mm. unit under the direction of Mr. A. H. Green is at present engaged in shooting a scenario entitled "Two's Company" on P.S.P. film, Violet Joy and Tom Gulzow playing the leads; and a 16-mm. unit under the direction of Tom Gulzow is completing a short thriller entitled "Set a Thief—," George W. Randall and Frederick G. S. Wise playing the leads. "Monty's Misfortune," the F.A.C.S. super production, under the direction of J. C. Lowe, which, owing to unforeseen circumstances, has been held up for over six months, had its final sequence shot during Easter.

On the social side, the last dance of the season was held on April 8, when a film was made to be shown in the current edition of the F.A.C.S. Magazine.

All interested in the society's activities are invited to write to the acting hon. secretary (Mr. J. C. Lowe) at the above address.

FOOTLIGHT MOTION PICTURES. Hon. Secretary, Raymond Southey, 9 Beer Lane, Great Tower Street, E.C.3; Headquarters, Highgate. With the return of finer weather the work of this club is again to be resumed, having been suspended during the winter months owing to the impossibility of running a properly equipped studio. We hope to publish in the near future full details of our new production, which will be far more ambitious than anything previously attempted.

GRIMSBY RADIO AND CINEMATOGRAPH SOCIETY. President, Dr. E. Hall Felton. Chairman, Will F. Davis. Hon. Treasurer, K. Kitching. Clubroom and Studio, Wellowgate, Grimsby. Hon. Secretary (pro tem.), J. Browne, 7 Somersby Street, Grimsby. This society has recently been re-organised and is now running smoothly. Productions are being made on 16 and 9.5-mm.

Films are shown frequently in the society's studio, and visitors are welcome at any time. During March we had two very interesting lectures by Mr. A. Newton-Smith on "Amateur Cinematography," and Mr. H. A. Chivers on "Moving Titles."

We still have room for a few more interested members and inquiries should be addressed to the secretary at the above address.

KINGSTON AND DISTRICT MOTION PICTURE CLUB. Hon. Secretary and

Treasurer, F. C. Haynes, 7 Woodbines Avenue, Kingston. This club came into being on March 7 and the first committee meeting was held on March 16, when the annual subscription was fixed at 10s. 6d.; junior members, under 18, 2s. 6d. Applications for membership are invited from all interested in motion pictures, and election is by the ballot of the committee.

Club rules will shortly be decided—they are already drafted—and meetings will be held at Durbins Studios for the time being. An active programme of interest to all amateur movie makers in the district is under consideration, and it is hoped to affiliate to the I.A.C. very shortly.

LINCOLN AND DISTRICT AMATEUR FILM SOCIETY. Hon. Secretary, F. Carhill, 84 Ruskin Avenue, Lincoln. This society, which was formed in November, 1932, is now forging ahead rapidly and has a membership of 25. New members are, however, still required, and anyone living in the Lincoln district who may be interested is invited to communicate with the secretary at the above address. It is not necessary to be an owner of apparatus.

Up to the moment the society's activities have been confined to projection of amateur films at their fortnightly meetings, but it is hoped to commence serious production of their own films in a short space of time.

We are extremely sorry to lose Mr. A. K. Harbottle, our founder and late hon. secretary, who is leaving the city. Undoubtedly, but for his untiring work and enthusiasm, Lincoln would not be represented among the cine societies to-day; and we all wish him every happiness and success for the future.

LION AMATEUR CINEMATOGRAPH SOCIETY.—Hon. Secretary, John L. Rogers, Briarwood, Tilehurst Road, Reading. During the past month we have taken advantage of the fine weather to finish the exterior shots of "The Man in the Road," which is now nearing completion. The leading parts are being taken by Miss H. M. Rogers and Mr. R. Hill.

We are working hard on our new flood-light stand, which will carry ten swivel floods of 100 watts each. It will also be fitted with an adjustable camera table and an electric signal-bell.

Our membership has slightly increased, but we always have room for more enthusiasts whether actors or cine owners.

LONDON AMATEUR FILM CLUB. Hon. Secretary, Miss M. Jasper, 42 Fentiman Road, S.W.8. Since our last account we have had a 9.5-mm. projection night, when the most interesting film shown was "The Culture of Carnations," by Mr. G. Pollard; this had been taken on ortho. stock at f/3.5 of subjects entirely in a glasshouse, and was extraordinarily good. At the next meeting we took some shots of the hon. secretary "at work" for a film of the club's members. This was taken with only two 100-watt lamps and one 150-watt at f/1.9 on 16-mm. panchromatic film. At the end of March we had a 16-mm. projection evening with some experiments by Mr. Powell of a musical accompaniment. The films shown were Riverside Film Fans' "Derby Day," silent version; four of Mr. Cyril Hyde's South African films; and two travel films by Mr. A. A. Pollard, "Swiss Holiday, 1933," chiefly of skiing and skating, and "S. S. Heron," a trip on a coasting steamer. For the benefit of new members we projected what is done of "Panshine Pansy," and in doing so discovered one or two continuity errors which will have to be put right.

On April 6 we paid a visit to Olympia, and spent the whole evening there. We had decided to meet at HOME MOVIES Stand, but soon found that we were not the only

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people there! What we saw was good, and they are to be congratulated on fostering the Amateur Film Movement by having a Stand. A number of HOME MOVIES competition entry forms were taken away, and we hope something will be forthcoming—already many ideas are being hatched.

LOWESTOFT SECONDARY SCHOOL CINE SOCIETY. This newly formed society had its first meeting at the end of March, when over 200 members were present. A number of interesting films were shown, including recent school events, and plans were laid for a film to be taken of "A Day in Our School," a camera trolley and lighting arrangements being already well in hand. Members were asked to send in written suggestions of suitable incidents to be incorporated in the new production, while extracts from "A Midsummer Night's Dream," which was staged on the School Speech Day, have been filmed. The society has two secretaries, one for the Girls' Section and one for the Boys'; and news from other schools of their cine activities will be welcomed by Marjorie Page and J. Mummery. The society is able to project both 9.5 and 16-mm. films.

MAYROSS MOTION PICTURE PRODUCTIONS, HAMMERSMITH. President, S. G. Finch; Hon. Secretary, W. G. Wright, 44 Burr Road, Southfields, S.W. Credit is due to our social committee for a very successful winter season; our informal evenings were enjoyed by all.

With the warmer weather, outdoor filming is again in favour, and we shall commence with "The Fool Trap," a story with a moral; this will be a short film taken almost entirely on Wimbledon Common. Our biggest drawback at the moment is a lack of interior settings, and we need a larger studio. These we hope to have before long.

METEOR FILM PRODUCING SOCIETY. Hon. Secretary, Stanley L. Russell, 14 Kelvin Drive, Glasgow, N.W.; Studio, 234 Sauchiehall Street, Glasgow. Owing to the recent increase in membership, this society has decided to divide up into three separate producing units, so that all members may be assured of taking an active part in one or other of the three films that are thus to be made during the summer months. As the scenarios are still under discussion, it is not possible to give details yet, but it is expected that the competition engendered by friendly rivalry between units will result in something outstanding in the way of pictures.

On March 21 members were entertained by a display of films by the secretary, who has a full-sized sound-on-film twin installation fitted up in his house; the programme included amateur and professional films, all on 35-mm. A most interesting evening was spent in the studio on April 4, when R. Muir Glen screened his film, "The Masked Rider," a thriller on four reels, 16-mm.; and also "Syncopated Love," which must be one of the few amateur movies employing "sets" on the Atlantic, as well as on both sides of it.

These notes would not be complete without mention of the excellent work done in the commissariat department. This is in the hands of Miss Louise Robertson—who was our first lady member—and a timely supply of refreshments has always been available at all meetings and on social evenings. As a result, the catering department is the first branch of the society to find itself on a firm financial basis.

Other cine organisations in the city may be interested to know that the studio is available for hire, by arrangement, at moderate rates.

MANCHESTER FILM SOCIETY. Hon. Secretary, P. Le Neve Foster, 1 Raynham Avenue, Didsbury. This summer the

Manchester Film Society is embarking upon the production of four films of widely different types: "The Five Pound Night," directed by R. G. W. Ollerenshaw and produced in a garage at Prestwich, is the story of a man who spends the night in a waxwork show for a bet, but does not live to tell the tale; "She was only a Smuggler's Daughter," a comedy about a gang of dope smugglers on a canal, is directed by P. Le Neve Foster, and the members of the Society are going to spend a week-end camping trip on a barge in order to get the proper settings for some of the scenes; "The Adventures of a Penny" is a highbrow psychological film produced by A. L. Roussin; while "Manchester" is a film of the city which will be made by P. Le Neve Foster and J. F. Moseley. When it is completed the negative will be sent to New York so that prints can be made and distributed to the twelve Manchesters in the United States.

In August a party of members is making a visit to Moscow to study film production in a Russian talkie studio.

NEWMARKET AMATEUR CINE SOCIETY. Hon. Secretary, Miss Gabrielle C. Emery, 8 Exeter Road, Newmarket. This club is glad to be able to report that considerable progress has been made during the past month. It was finally decided not to have a public show until the autumn, as members agreed that it would be a better plan to wait and include some outdoor scenes that could easily be obtained during the summer months.

The club is now busy on a series of "shorts" in which it is endeavouring to discover new talent among members who have hitherto not taken an acting part in other films.

NORTH LONDON CINE SOCIETY. Hon. Secretary, M. Williams, 7 Woodberry Down, N.4. At a recent meeting of this society, it was decided to produce "The Romance of

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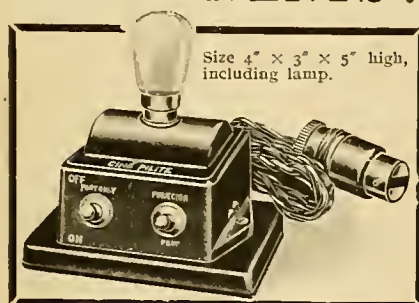
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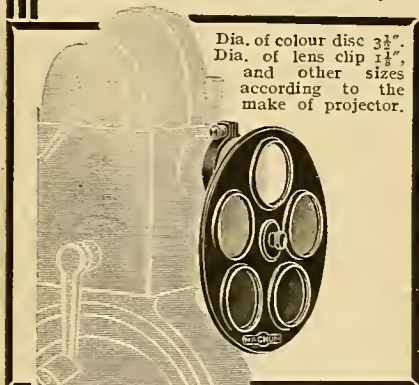


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the Rose," the scenario for which was specially written for us by Mr. F. Beer. A preliminary rehearsal has already been held, and it is hoped to start serious work with as little delay as possible. We are very fortunate to have among our ranks Mr. L. Friedman, of Gainsborough Films, who will be head camera-man for this production. All the scenes in the film take place in the open air, and it is expected that the actual shooting will be done at Cuckfield, Sussex, where we have negotiated for the use of an old country house which will be very suitable for the purpose.

We still have vacancies for new members and the Secretary will be pleased to hear from anyone who is interested. The subscription is 10s. per annum, payable half yearly, with an entrance fee of 1s.

NOTTINGHAM. On the evening of March 14 an interesting gathering of amateur cinematographers took place in the studio of Mr. E. P. Short, Derby Road, Nottingham. Among those present were the Mayor of Nottingham and Mr. J. C. Allen, a prominent leader of the local Scout Movement.

A talk was given by Mr. G. H. Sewell, F.A.C.I., the Chairman of the Institute of Amateur Cinematographers, who dealt at some length with the fascination of the showing and making of amateur films, whether they be personal pictures of the family, holiday records or film plays. My Lord Mayor then gave a very witty speech, recapitulating many of the points raised by the speaker, and referred to the value of the moving picture in obtaining records of our loved ones.

The second half of the meeting consisted of the showing of some interesting pictures on super-speed film taken both indoors and out of doors, and the shooting of some cine records of members of the audience.

RHOS AMATEUR FILM PRODUCTIONS. President, Gordon Harker; Hon. Secretary, Miss Laura Hughes, Albert Villa, Colwyn Crescent, Rhos-on-Sea, North Wales. Following their success in the 1932 International Amateur Ciné Contest recently held in Amsterdam, when they took second prize with "Nightmare," R.A.F.P. are now actively engaged on a second dramatic experiment, "Contact." A new method of presenting the written sub-title is being tried out and the release of the completed film will be awaited with interest. George E. Mellor, of "Nightmare" fame, is in charge of direction and is also responsible for the script and the editing of the film; James Malam is the cameraman, and the story is by Eric Bennett. On completion the film will be entered in the 1933 Ciné Contests, organised by the National Organisations, and the society hope to have the opportunity of bringing another award to Great Britain in the International Competition.

The society's 1933 production is an extensive one, and two other story films have already reached the scenario stage; the first of these, "Earth Has No Sorrow," will go into production as soon as "Contact" is completed.

James Malam, chief cameraman to the society, is hard at work on a "scenic" which should prove a worthy successor to his 1932 film "The Ancient Borough of Conway."

In response to numerous requests we repeat below a list of the society's productions which are available for hire:—

"The Slayer." Drama. Two reels; 9.5-mm.

"The Tourist Trophy, 1932." One reel. 9.5-mm. Motor cycle racing.

"The Ancient Borough of Conway." Half reel. 9.5-mm. Interest.

(Continued on page 446)

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MAKING MOVIES AT THE ZOO

(Continued from page 425)

forbidden to go beyond the barriers, and with good cause, for a lion can reach a good way through the bars, and it needs only a split second for him to do it. I know one venture-some snapshotter who tried to secure a picture in this way. He failed to notice the lioness at the side of the cage. She apparently objected to her husband being photographed, and the result was a badly damaged camera and a very scared operator who escaped a mauling by inches. Obey the rules and there is no danger.

Following a shot of the lions being fed you might have one of the *sea lions being fed*, then one of the *chimpanzees' tea party*, usually a regular daily feature in the summer. From that a shot of the crowd at the tables of one of the cafés would be an obvious step, and such close-ups as a kiddie eating an enormous cake or another kiddie offering a bun to an elephant would add variety and humour.

The Parrots

Another idea for linking up the different shots is to take a number of short films of *one of the big parrots* to be found in the grounds near the main café. Take him from various angles, some close-ups of just his head, some mid shots showing all his gay plumage. Then use him as your announcer, splicing a shot of the parrot into the film just before each title and wording the title in a way to suggest that the parrot is saying it.

Again, a *shot of the wild cats* will make a good lead up to your films of the lions and tigers, while the contrasts in wild life can be indicated by including pictures of the fastest inmates of the gardens, say the *ostriches* or the *kangaroos*, if you can get them in motion, followed by glimpses of the *slowest animals*, the *elephants* and *one particular beauty* whose name escapes me and who looks like an enormous vegetable marrow, has no face worth mentioning and apparently never moves at all.

A Lucky Shot

If you are lucky enough to get a picture of *the rhino on the move* you will have an interesting film, for this gentleman, contrary to the suggestion implied by his bulk, moves with great rapidity once he gets started. *The hippo submerging* would make a perfect finishing shot, but failing that you might do worse than fade out on your friend the parrot announcer, or one or two short films of *some of the animals asleep*; easy to get because some of them seem to sleep all the time.

When estimating exposures do not forget that, although you may be standing in bright sunlight, the cage where your subject resides may be in deep shadow. An exposure meter, always a useful accessory, is invaluable here and may save making a second journey. The reptile house is beyond the scope of the average home

ciné camera owing to the very dim illumination, but most of the other houses are sufficiently light to permit clear pictures being taken if the new ultra rapid panchromatic stock is used. Ordinary orthochromatic stock will serve very well for a great many of the out-of-door shots, but for filming parrots and other birds with handsomely coloured plumage it is well worth while to use panchromatic stock, which renders the colour values with infinitely greater accuracy.

Not Saturday

For the sake of your own personal comfort and convenience avoid going to the Zoo for filming purposes on a Saturday. Choose an afternoon in the week when it will not be so crowded, if you can. Better still, for some purposes, if you know a Fellow of the Zoological Society, get him to give you a pass for a Sunday. But then, of course, you will not be able to get your crowd shots. An enthusiastic movie maker might well secure a Sunday pass for his more important animal shots and go again on a busy weekday to get the crowd sequences.

Special Shots

I mentioned earlier the opportunities that exist at the Zoo for taking shots which can be spliced into other films and used as thrills or high spots. For this purpose it is, of course, essential to keep out any recognisable Zoo background. You can get some good semi-close ups on the Polar bears which, as long as you do not *take them begging*, will pass for genuine Arctic episodes. *The penguins, too*, if you get the keeper to let you go in among them and film them from a "looking down" viewpoint to exclude the background of spectators, will make another useful shot. The lions, of course, are out of the question, but you might get a good shot of the lion cubs in their open air enclosure; while some of the buffalo can be filmed without including anything incongruous. Close-ups of the elephants might also come in handy.

Plan your day's filming in advance and go prepared to take advantage of whatever fortune may offer.

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(Continued from page 431)

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HOME MOVIES AND HOME TALKIES

Vol. 1. No. 8

January, 1933

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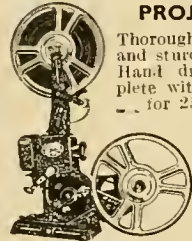
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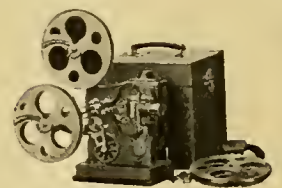


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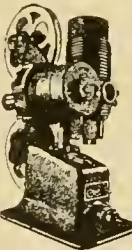
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HOME MOVIES AND HOME TALKIES

Vol. 1. No. 9

February, 1933

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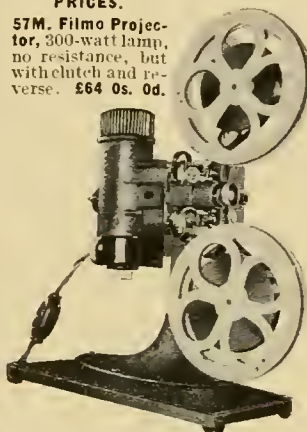
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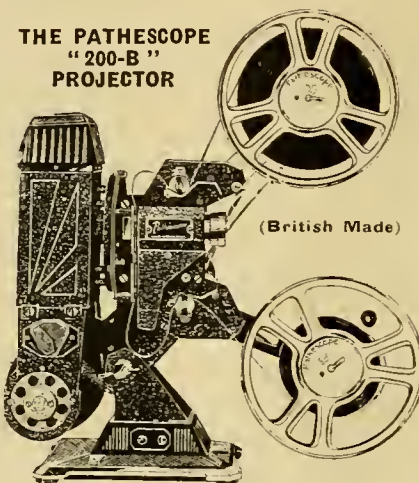
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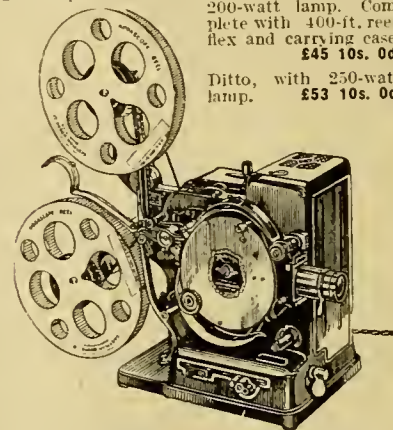
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HOME MOVIES AND HOME TALKIES

Vol. 1. No. 10

March, 1933

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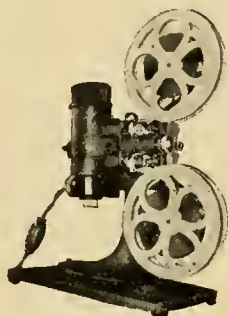
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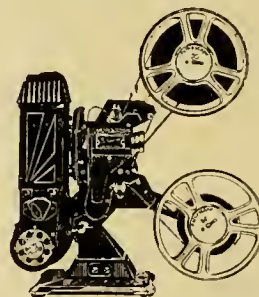
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Vol. 1. No. 11*Edited by Percy W. HARRIS, F.A.C.I.***April, 1933**

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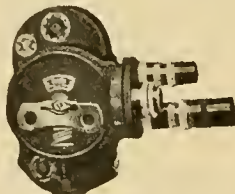
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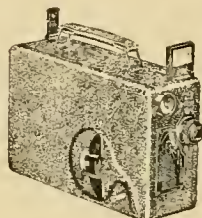
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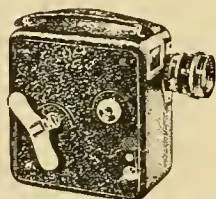
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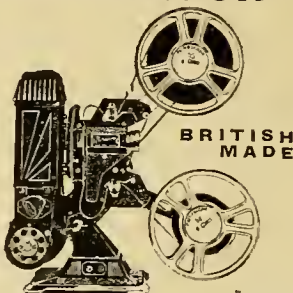


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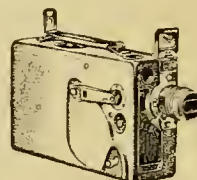


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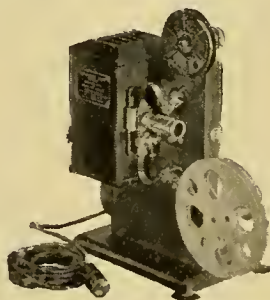
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Vol. 1. No. 12

Edited by Percy W. HARRIS, F.A.C.I.

May, 1933

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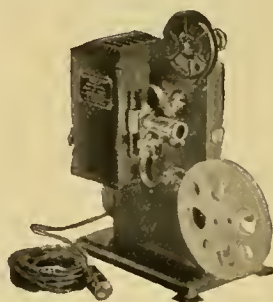
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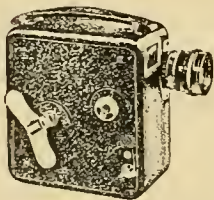
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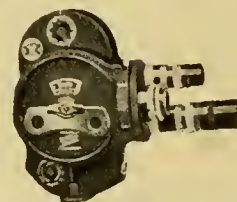
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Vol. 1. No. 1

June, 1932

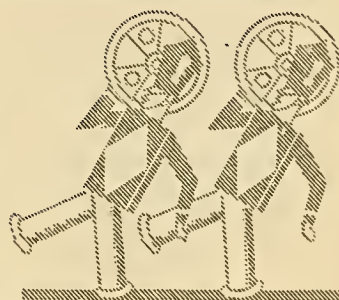
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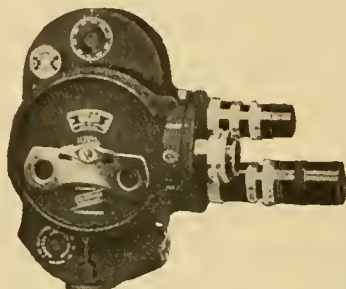
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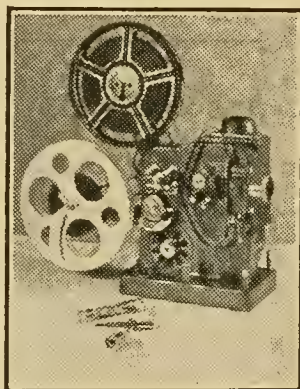
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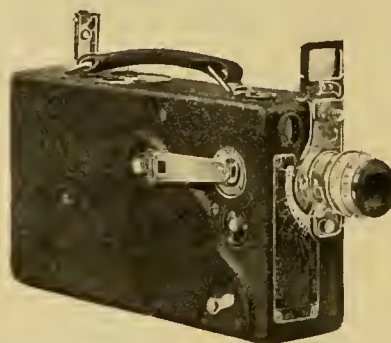
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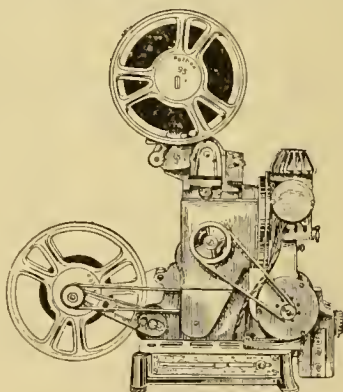
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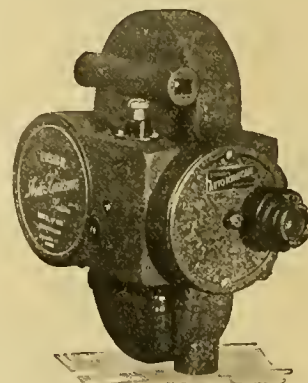
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HOME MOVIES AND HOME TALKIES

Vol. 1. No. 2

July, 1932

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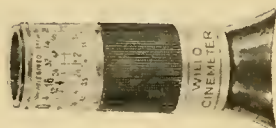
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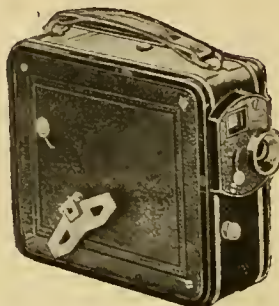
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HOME MOVIES AND HOME TALKIES

Vol. 1. No. 3

August, 1932

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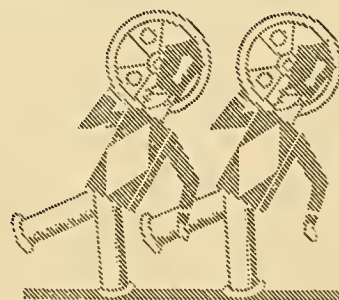
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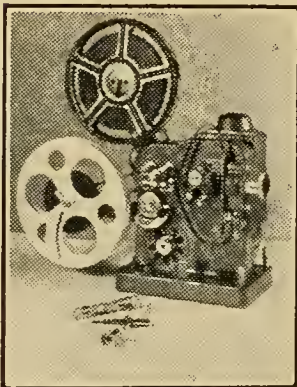
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HOME MOVIES AND HOME TALKIES

Vol. 1. No. 4

September, 1932

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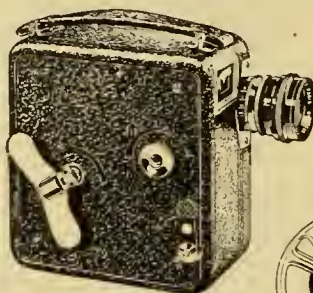
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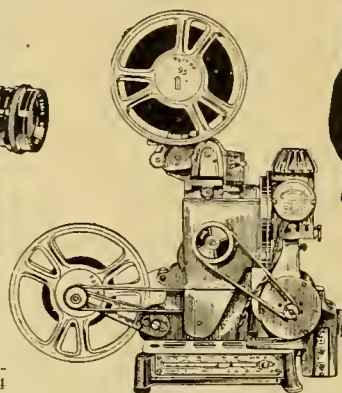
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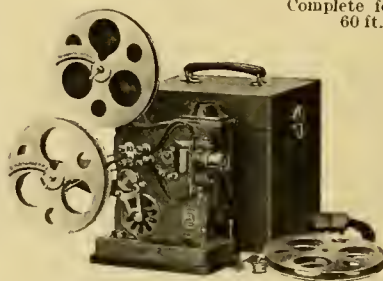
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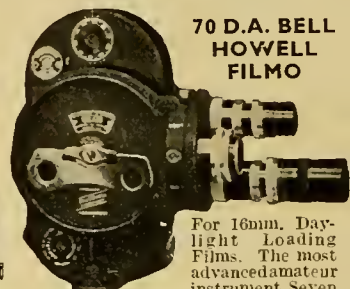
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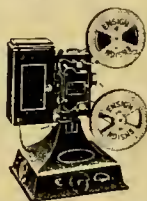
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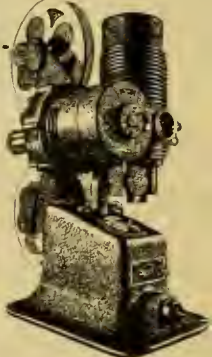


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HOME MOVIES AND HOME TALKIES

Vol. 1. No. 5

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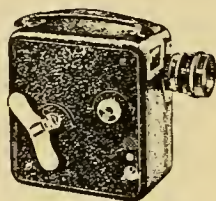
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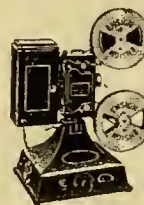
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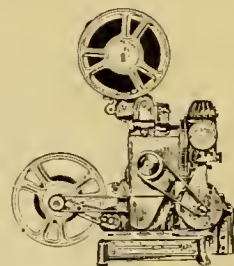
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HOME MOVIES AND HOME TALKIES

Vol. 1. No. 6

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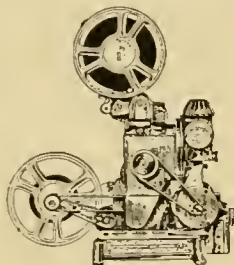
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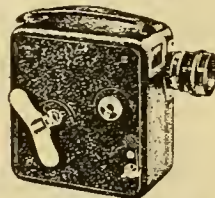
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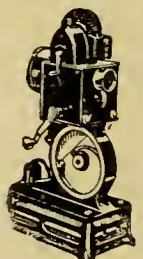
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Vol. 1. No. 7

December, 1932

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PANCHROMATIC
16 MM. safety
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(All the above Lenses are adapted for Filmo, Victor or Ensign Kinecam.)
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Bell & Howell Filmo Projector, No. 57 G, 16 mm. 2-inch projection lens, motor drive, forward and reverse, 250 watt lamp. Complete in case. List £85. **£55 0s. 0d.**
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Q. R. S. DeVry, 16 mm. 2-inch projection lens, motor drive, 100 watt lamp. Complete in case. List £19 7s. **£9 17s. 6d.**
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Ensign Alpha Projector, 16 mm. 1 1/2-inch projection lens, motor drive, 100 watt lamp. Complete with resistance for 250 volts, and case. List £15 15s. **£11 2s. 6d.**

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Model B Cine Kodak, 16 mm., F/6.5 Kodak Anastigmat. (Fixed focus.) Cost £18 18s. **£6 0s. 0d.**
Model B Cine Kodak, 16 mm., F/3.5 Kodak Anastigmat. (Fixed focus.) Complete in case. Cost £26 17s. 6d. **£7 13s. 9d.**
Model B B Cine Kodak, 16 mm., F/1.9 Kodak Anastigmat. (Focussing mount.) 2 speeds. Complete in case. Cost £27 10s. **£15 10s. 0d.**
Model B B Cine Kodak, 16 mm., F/3.5 Kodak Anastigmat. (Fixed focus.) 2 speeds. Complete in case. Cost £17 7s. 6d. **£8 17s. 6d.**
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SUNDRIES.

Bell & Howell Kodacolor Assembly, to fit F/1.8 Cooke. List £6 10s. **£2 19s. 6d.**
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Bell & Howell Kodacolor Assembly, to fit No. 57 Filmo projector. List £12 17s. 6d. **£2 10s. 0d.**
Kodak Kodacolor Assembly, to fit F/1.9 Kodak Anastigmat. List £3 10s. **£1 10s. 0d.**
Kodak Kodacolor Assembly, to fit Kodascope Model B. List £4 10s. **£2 5s. 0d.**
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Bell & Howell Convertible Film Splicer. List £2 5s. **£1 7s. 6d.**
Bell & Howell Iris Vignettes for various lenses. List £4 10s. **£1 10s. 0d.**
Bell & Howell Remote Control. List £1 6s. **15s. 0d.**
Bell & Howell Filmo Modifier. List £2. **16s. 6d.**
Bell & Howell Filmo Duplicator. List £1 19s. **17s. 6d.**
Bell & Howell Prismatic Eye. List £1 1s. **11s. 6d.**
Bell & Howell Photometer. Exposure Meters. List £5 15s. **£2 5s.**
2-inch and 3-inch Bell & Howell Extralite Projection Lenses, for Filmo projector. List £6 10s. **Each £2 10s. 0d.**
Oxford Projector Stand. Cost £4 4s. **£2 17s. 6d.**

PATHSCOPE.

Pathscope Cine Camera, 9.5 mm., F/3.5 Anastigmat. Hand drive. Cost £5. **£1 18s. 9d.**
Pathscope Cine Camera, 9.5 mm., F/3.5 Anastigmat. Complete with Motrix attachment. Cost £7 2s. **£2 15s. 0d.**
Pathscope Cine Camera, 9.5 mm., F/3.5 Anastigmat. Complete with Camo attachment. Cost £9 5s. **£2 19s. 6d.**
Pathscope Motocamera, 9.5 mm., F/3.5 Anastigmat. Spring drive. List £10 10s. **£7 2s. 6d.**
Pathscope Motocamera, 9.5 mm., F/2.9 Zeiss Triotar Anastigmat. Spring drive. List £16 16s. **£10 5s. 0d.**
Pathscope Motocamera, 9.5 mm., F/2.7 Zeiss Tessar Anastigmat. Spring drive. List £21. **£12 10s. 0d.**
SUNDRIES—continued.
1-inch, 1 1/2-inch, 3-inch, 2 1/2-inch, 4-inch Bell & Howell Projection Lenses, for Filmo projector. List £3 15s. **Each £1 10s. 0d.**
Bell & Howell Filmo Ratchet Winding Keys. List £1. **9s. 6d.**
Bell & Howell Magnifier, 3x. List £1 5s. **11s. 6d.**
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Bell & Howell 45-50 Condensers, for Filmo projectors. List £2 5s. **£1 5s. 0d.**
Kodak Kodacolor Projection Unit for Model A Kodascope projector. List £6 6s. **£3 0s. 0d.**
1-inch Lens for Kodak Model A Kodascope projector. List £4 15s. **£1 19s. 6d.**
Bell & Howell Filmo Lamps, 50 v., 250 watts. List £1 15s. **17s. 6d.**

